

MAGNETIC VISIONS



The Ghoulies

Tim Karmouche

The Cool Greenhouse

Nick Normal

Hearts And Rockets

Paranoise

The Floaties

Shove

T.L.B.M.

Australian Idol

Issue Five

How did we get here?

INIRO

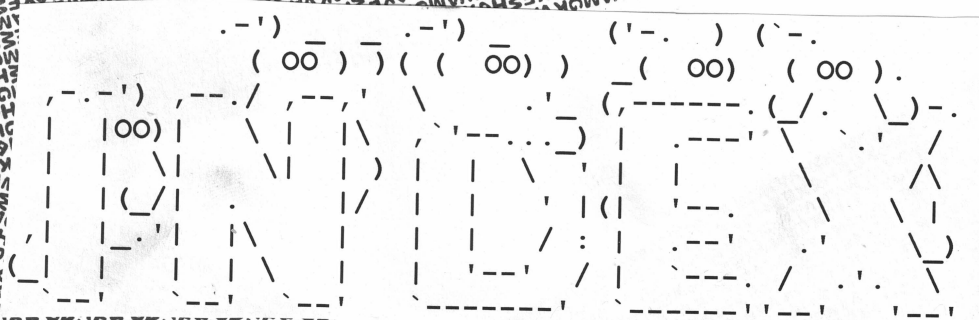
I've been shockingly lazy when it comes to writing this part for the last three issues so I'll do my best to try and write something of substance. Its June 2020 as I write this zine and time feels even more like a suggestion rather than something I need to follow. While life is slowly returning to normal I still can't see myself being able to comfortably leave my house soon (the only time I've left my house for the past month was to print issue four) leading to my mind spiralling further into obscure folk from the 60s and Detroit garage rock bands to make me feel alive (shout out to Mizz Eerie)

Along with that, It's very difficult publishing anything this trivial at the moment especially with United States artists being involved. Without any sense of hesitation, doubt or insecurity Magnetic Visions is firmly placed on the side of all people of colour, sex workers, disabled, trans and non-binary, female and especially aboriginal people who's stolen land is patrolled by an organisation of overfunded corrupt police institution that works in the interest of the corrupt and wealthy. Magnetic Visions is firmly on the side of police defunding and abolishment and if we ever change stab me in the chest (I encourage it)

It's challenging... I know as a straight, white, relatively well off male I should be doing as much as I physically can to be fighting for those whose voice is oppressed by my peers, I've learned a lot of things I should've learned a long time ago in the past three years. I'll try and continue too do as much as I can socially with this zine and if you have any suggestions/writings you want. You know the email to send it to (its on the back of this zine). Certain interviews have been pushed back to later issues (especially American artists) due to the situation as well, ill be honest ive felt similar feeling of selfishness writing about myself in times like these.

Despite all this ive pushed through and what you have is issue five, thanks to all the artists and friends who've helped put this together

As always, this zine is produced on the stolen lands of the Wurundjeri people of the Kulin nation in so called "Melbourne". Sovereignty has never been ceded



T.L.B.M. interviewed via Google Docs June 10th

The Floaties interviewed via Email 30th May

Shove interviewed via Google Docs 17th July

Hearts And Rockets interviewed via Email June 19th

The Cool Greenhouse interviewed via Voice Message July 10th

The Ghoulies interviewed via Google Docs July 7th

Nick Normal interviewed via Google Docs July 12th

Australian Idol interviewed via Email July 13th

Country Teasers Survey conducted on 15th July with 37 participants

Paranoise interviewed via Email July 16th

Tim Karmouche interviewed via Google Docs 17th July

Reviews written since Issue Four was finished in May

Cover art by Tare Lea @positronic.ray



T.L.B.M.

Any music that sounds like hyperactive goblins made it is something I treasure dearly so the second I heard Travis Lees Beat Movement (shortened for your convenience) is a fuzzy and distorted rambling courteous of who else but Travis Lee! Crunch head destroying riffs and casio lead stabs of nonsense packaged into five volumes that ripped my head apart the first time I heard them

Magnetic Visions: Alright on the cover to the fifth movement of the T.L.B.M. you're wearing an Angry Samoans shirt, I've been getting back into them and i was wondering if you are/where a fan as well?

Travis Lee: Yeah, they're still one of my favourite bands. *Back from Samoa* was one of the first albums that got me into punk. It's funny, I got the shirt at one of their shows back in the day and Metal Mike would print their graphics over shirts he found at thrift stores. The one I have is printed over some other bands tour shirt. Funny stuff.

MV: So I know your name is Travis and you're a part of a Beat Movement but would you be willing to divulge some more information about yourself to me and the reader?

TL: There's not much. My name is Travis, I live in the desert and make music and travel. That's about it haha.

MV: You started off your musical career or whatever you want to call it with a more softer acoustic album. What was the story behind that album and what caused you change in style?

TL: I've always been a fan of folk music and writing acoustic songs. I think I was listening to a lot of Moldy Peaches and just sat down with a tape recorder and a six pack and recorded that tape on the spot. Before that I was playing in a band called The Gnartards which was basically a Coachwhips rip off but after that disbanded I still wanted to record songs but didn't really have anyone to jam with. That's when the acoustic stuff really started kicking in.

MV: Is there any desire to still do some more acoustic stuff in the future, or are you focusing more on the harder sounds of the Beat Movement?

TL: Yeah I think there will definitely be more acoustic stuff in the future I just need to sit down and focus on it. I've also been trying to do some fuzzed out slowcore stuff so maybe I will get around to doing that someday as well.

MV: What general philosophy do you follow when it comes to making music? What is the ideology behind the music?

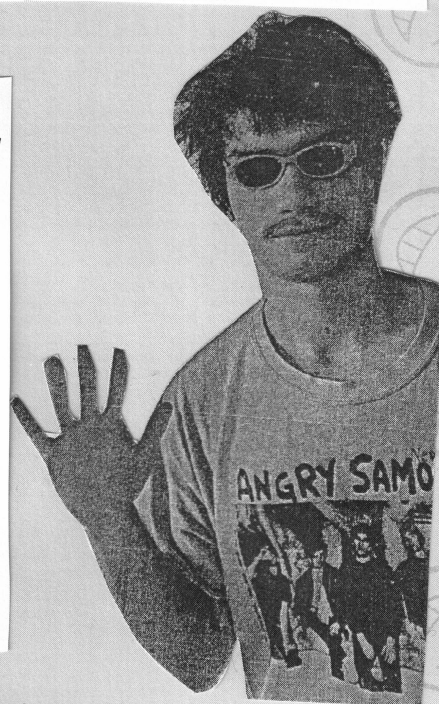
TL: I just like it to be simple and fun :) that's about it.

MV: How did you begin the Beat Movement? How did it all come together

TL: When I started the Beat Movement I was leaning on more of a one man band garage kinda thing with just a guitar and a bass drum. I got bored of that real quick and came up on some casio keyboards at the goodwill and started messing with the programmed beats and started making songs over those. I think it was just a process of what I wanted to sound like and making stuff that I enjoyed at the time and would still enjoy in the future.

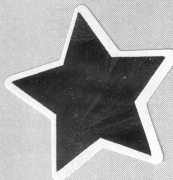
MV: So you would say that you have a strong focus on future enjoyment and longevity?

TL: Ehh kinda hard to say. I just do it as a fun free time thing whenever I have time to do it. I don't think I will do it forever but as long as I have the itch to make it I probably will.



MV: Whats the current process for you recording your songs? What mics are you using and that jazz?

TL: I do everything as cheaply as possible. All my music equipment was either loaned to me by friends or picked up at the goodwill or on craigslist for very cheap. If I record live drums I just use the built in mics on my 4 track. Everything else I just plug straight into the 4 track. As for mics, I made a mic out of an old telephone that I use for my vocals. I've always enjoyed very distorted lo-fi vocals where you can't really understand what the hell they are saying so I try to set out for that. I also run a cheap overdrive and chorus pedal through the vocals to give it that effect.



MV: *In songs like I Was A Teenage Narc, I Fought The Police and especially with the recent release T.L.B.M.B.L.M.A.C.A.B. you seem to (from the lyrics i can make out) write heavily about the abuses of police power that occur in the United States, is this frustration something that you find writing about to be therapeutic in a way?*

TL: I just really don't like cops and enjoy writing about how dumb they are. Here in the states the police abuse their power every single day. We're currently seeing that happening right now with all of the protests going on at the time. The police just protect that top part of society and terrorize the bottom and get rewarded for it with more power and funds. It's fucked up to witness the police get away with murder and mistreatment people of color but give white folks a completely different treatment that doesn't end with murder. Not only that but then to see white people lack compassion and defend the police with all that "all lives matter" bullshit. But yeah, fuck the police.

MV: *You seem to have a very strong artistic direction for your work when it comes to the album covers and visual direction. Generally, what's your artistic process?*

TL: Hahaha thank you. I've been making zines for some time now and have always been a fan of cut and paste collages and xerox photocopies. I guess I just kinda incorporated that into my cover art. I don't have a fancy pants computer with photo editing software so I just stick to cut and paste images and stickers.

MV: *You did a live show on KDVS 90.3FM that was certainly a performance. How did that come about and who were the people dressed up in the letters of the movement?*

TL: I did a small tour with Speck in Northern California and Trent from Speck got me the gig at Davis. It was all super last minute. I can't remember exactly how it all came about but yeah, the guys from Speck taped their eyes closed and put the letters on their chests. We never made a plan or anything. It was all improvised. Once the music started everyone just started doing their own thing and the end product was amazing. Once the performance was over Bob from Speck walked in and instantly said, "It smells like shit in here". It was so much fun and the end product was amazing. Nash and the cats from Davis did such a rad job editing and making it come to life.

MV: *I've seen you do some live shows from the various flyers I see plastered on instagram when that was legal. You perform by yourself with the backing of a 4 track, is there a reason you choose to avoid live instrumentation?*

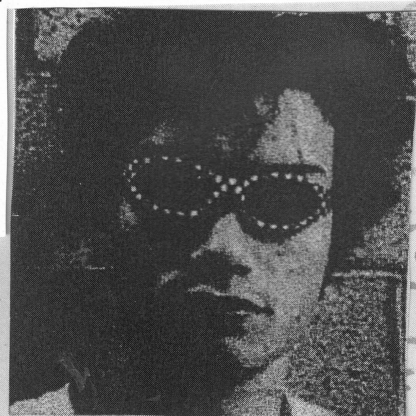
TL: I think that when I started doing the Beat Movement I never intended on doing it live since I do all the music by myself, I didn't know how I would do it. The every first show I did as TLBM I played the bass over the backing tape and did the vocals over that. Around the time of Vol. 4 I just started doing vocals over backing tape and dancing around and found that to be more entertaining so I've just stuck with that. I did do one full band performance, there's a video of it somewhere on youtube, and it was wild. It was fun and all but a bit too much for what I wanted to do. I just like to keep the Beat Movement as a solo act.

MV: *With a lot of punk bands at the moment, there seems to be a divide between drum machines and live drums. As someone who uses both, what are your opinions on the whole debate?*

TL: I think both are rad and slap in their own way. I think it depends on what you're trying to do. A d beat band with a drum machine would just sound weird. I usually have an idea before I record a song if it's going to have live drums or a drum machine. But yeah I enjoy having a mix of both, I like having it transition from a live sound to something a bit more funky and electronic.

MV: *I've been paying attention to the recent pictures of your hikes or treks or whatever you would like to call it (I wouldn't know i can barely walk down the street without my bones turning into powder), what do you get out of going into more natural areas? Does this inspire your art at all?*

TL: I just love being on the road and being out in the woods. I think that sometimes being out there it does help with inspiration and writing songs. For instance when I was on the PCT for a month we were hiking 15-20 miles a day. When you're just walking for hours a day your mind is blank, I found it to be a nice time to write new songs in my head. But yeah there are some truly breathtaking places out there and it does the mind and body good to get away from normal everyday life and spend a week or so out in nature.



MV: *I know you released a few tapes on TV Records, i tried to go to their website a while ago and it's a dead link and i can't find any info on them. Would you divulge anything about the label?*

TL: So TV Records is a label run by my good friend Trenton Velarde. He started it up in the High Desert of California where we were all living at the time and basically everyone we knew had a band. We were having shows every weekend of all the same bands. It was rad. But Trent just started dubbing everyone's music on tapes and that's kinda how it all came along. The site is down right now but I think he plans putting it live again soon. But you can check out the label at teeveerecords.bandcamp.com

MV: *I wanna finish the interview by asking you if there's anything else you wanna say? Is there anything you wanna advertise for the future?*

TL: There will be more tunes in the future when I find the inspiration to make/record them. Until then keep this fire going. We need change in this world and if we keep up this momentum we will see it in the future. Also vote. I can't stress how important that is. You're not only voting for what you see is right but you're also voting for those who can't. Also fuck the police. Defund and reform.



**Listen to T.L.B.M.
to dance !!!**



FLOATIES

Jack Cherry sent me a Floaties tape with my Sex Ed 7 inch right as I was getting deep into my punk rabbit hole. The intense crushing riffs calling back to every 70s punk band your dad was right for listening to. It blew my mind and it stayed in my tape player for years. After seemingly falling apart, Floaties have returned with a new 7 inch for Weather Vanes triumphant return

Magnetic Visions: To start off with, you have a cover of Call Me by Blondie on Weather Vane's Youtube channel which I probably listen to every second day. What is the general opinion on Blondie inside of the band and 80s music in general?

Dane: Blondie are great, they came in during that CBGBs era in the 70s where bands playing original songs were still finding their feet. After watching a lot of docos on youtube it's funny to hear the stories of people being scared of Debbie Harry since she was in a punk band and when the band put out heart of glass people didn't like them for going disco. That aside Blondie were just putting out great music no matter what clique people thought it fell into. 80s music is a great genre, especially the crossover from late 70s to early 80s new wave when bands really started to experiment with new technology and branch out into new sounds.

MV: Who are the floaties and what's their origin story?

D: We are Dane, Jacob, Tom and Al, 4 fellas originally from Geelong. Jacob and Dane have known each other since they were young going to kinder together although losing touch as the years went on. By chance Koby moved in over the road from Dane in 2015 and was always playing drums in his garage. Dane reached out seeing if he would like to jam one day and he was in so they started playing together, Soon after Jacob invited Al and Tom to join as well who all went to highschool together. We started writing songs playing together every Wednesday night.

MV: Where did you take the name The Floaties from?

D: We didn't have a name for a while and we weren't having luck making anything stick. Jacob was riffing on a few names with friends and someone threw out the word floaties, he brought it back to the band and we all liked it, we were happy to finally have a name for the band.

MV: Where does the floaties sound generally originate from? What are your biggest influences?

D: We all have different musical taste, but when we got together we all loved playing rock and roll. We were listening to a lot of 70s bands at the time, bands such as The Stooges, Death and Radio Birdman were definitely influences for the tracks we were writing. We wanted to capture the same energy as those bands whilst still maintaining a level of groove so it wasn't just bash and crash the whole time. The other big influence were bands coming through Geelong such as the Living Eyes and the Frowning Clouds. They were some of the bands that made us think we could give it a shot as well.

MV: You released one hell of a debut album in 2018 last year, what was the story behind it?

D: Thanks! After releasing our first EP we wanted to give an album a shot and seemed the next logical step for the band. We kept writing songs and once we had enough we reached out to Bill Gardner of Anti Fade fame and asked if he'd record and mix it. He was onboard and we recorded it over 2 days recording the instruments on the first and vocals on the second. It was a great experience and fun couple of days. As for the name, blow up just seem to fit and capture the sound of the record.



MV: What is the writing of a floaties song like? How do you write songs with such a powerful energy?

D: It's pretty similar for each song, we've always written the music first before any vocals its just seemed to be the way we do it. The guitars always come first from myself and Al. We bring it in to a practice and then Koby and Tom fill it in a give it structure with the Drums and Bass. Tom's our secret weapon, he comes up with some great basslines that really pull the tracks together. The energy probably comes from listening to those aforementioned bands a lot haha! As well as putting focus into the rhythm section. It's a collective effort which helps the writing process.

MV: Are Floaties a particularly lyrical band? From the lyrics I can make out your songs deal heavily with a feeling of discontent, is this a theme you are going for with the lyrics for the band?

D: Not particularly, all the lyrics come from Dane and usually we dont go in with too many ideas. Sometimes we take a phrase we've heard someone say that resonates and build something around that but we usually figure out what a song is about half way through writing it. There's definitely a feeling of discontent, Its probably more subconscious, a lot of our songs have open ended lyrics that are left to interpretation.

MV: You're mostly based in Geelong which in previous years has had a massive and thriving punk scene, what is the current outlook of the scene like?

D: Its laying dormant at the moment with everything going on so its tricky to say. Its cool to see bands still releasing music but it's a bummer no one can play live. A lot of Geelong bands have moved to Melbourne but there's always been a strong community of live music in down here. In smaller cities everyone tends to know one another or share mutual friends, so it's certainly quite musically cohesive and I hope it picks back up from where it left off.

MV: The Floaties have a new 7 inch coming out this year on Polak and Weather Vane, what is the story behind it?

D: This 7 came together a bit differently to the last couple of releases. Koby moved over to Hobart for uni so we haven't been able to play as much together over the past couple of years. We had come up with a couple new tracks and would trade different recordings back and forth coming up with our different parts and ideas. We got together for a couple weeks back in Geelong In Jan 2019 to fine tune it all and recorded it in one day.

MV: Square Eyes, your latest single seems to be floating around themes of the television and watching over it, do you generally find interest in television or is the song a rebellion against television?

D: It's a bit of both actually! Its so easy to self indulge watching tv shows these days especially with the amount of streaming platforms and the endless supply of YouTube videos at our finger tips. It's a double edge sword as it can be relaxing to sit and watch them all day but can be very demotivating to get up and do other things if it becomes too much of a habit. For us, watching helps switch off from the day to day stresses, but in the back on our mind we worry we do watch too much for our own good.

MV: How does the new 7 Inch differ from your previous two releases?

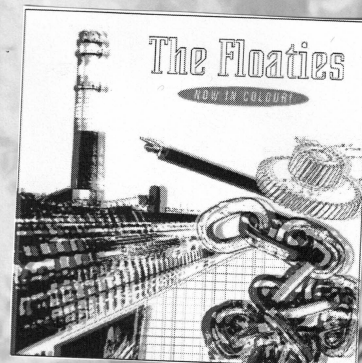
D: We definitely feel these new songs are a step up from what we've released previously being a more cohesive all round. Darcy Berry did a super job with the art and it really ties the theme in together. We definitely mixed it up a bit, crossed some genre boundaries and went to town production-wise on guitar overdubs and double-tracking vocals. We went with the same combo again recording with Bill down at the Barracks and had Mikey Young on the mix so we dare say it is our most polished release to date.

MV: The new 7 inch is a big comeback for floaties who haven't been doing much in the past year, can we expect some more stuff to come soon?

D: It's early days, but we do have some more songs in the works!

MV: Finally, why should people listen to the floaties?

D: We are very lucky to make our small contribution to the amazing scene in the Geelong/Melbourne community and for anyone who gives us a listen we are very grateful for that.



Floaties have their next 7 inch In Colour coming out on Weather Vane/Polak Records soonish (its probably out by the time I publish this) and of course Blow Up is still around and rules.

Shove

I was lucky enough to catch Shoves first show at the Junior Fiction fundraiser and I was completely blown away. The bands forceful and intense post punk sound. The bands music feels like youre being thrown against a wall in the best way possible, theyre leading another generation of incredibly forceful post punk in melbourne

Magnetic Visions: I guess when interviewing newer bands i find this feeling that i need to start with a question that introduces the band to whoever is reading, so... who is Shove?

Bella: SHOVE is a bunch of people who got together at various times through various circumstances to play a variety of punk-ish music. More specifically myself (Bella) on vox, Jim on Bass, Adrian on guitar and Hamish on drums.

MV: How did you come onto the name Shove? It feels like a fitting name

B: Despite a few L7 related guesses by a bunch of people, there isn't really a glorious story behind the name. It felt like it suited the band, the music. Nothing too serious, nothing trying to be witty or quirky. Just us making noise that's not likely to land us a Sony BMG recording contract.

MV: What does a typical rehearsal look like for the band? How do you guys work together

B: Typically we start by playing through the set, ironing out any kinks or weirdness in the tracks and then we jam. Someone starts, usually guitar, bass or drums with a sound of some sort. Others come in with what they find fitting and we work through the process until we've got something that feels solid. Usually a bit of rearranging and tweaks thrown in. We'll work on stuff at home too - lyrics are usually written out of practise. Most melodic stuff, the good stuff, just comes from going with what feels right in rehearsal though; trying not to overthink it all.

MV: You put out your first single at the start of the year called No Through Road, with screeches about 48 Rounds on a no through road. I was wondering what the lyrical meaning of the song is?

B: The song is about the monotony and repetition of online dating. The bullshit pre rehearsed lines you bust out when someone asks 'what you do for fun' and the senseless self glorification of finding out that you simultaneously swiped right with the same person - only to toss it all to the side and move on with your life. Forty-eight is just a number, a figure kind of representative of the innumerable times we'll go back to that bullshit - generally to no avail.

MV: You also have a track on the new comp being put out by Blow Blood, was the song a product of isolation or was it formed at an earlier time?

B: The music was written just before iso but the lyrics were written after the first lock down. We actually played it live a few times and I just screamed random sounds in place of lyrics. For the comp we each recorded our parts separately in our homes and got a mate to mix it.

MV: Right before lockdown Hamish became your drummer, I noticed how much faster and more manic the band became after he went behind the kit (I hope that came across as the compliment I meant it as). Have you noticed any change to the band after Hamish joined?

B: 100% a compliment. We love what Ham brings to the sound of the band. That really frantic, unyielding drum style and wild way of approaching the tracks we had written before he joined. He's also super great at coming up with random ideas to jam to. I like the idea of a drummer coming up with a beat that we join in on as opposed to your general guitar/bass kicking things off.

MV: While the other members of the band are veteran musicians of the melbourne music scene, I know this was Bella's first time fronting a band. How has Bella found the experience so far?

B: It's been great. I've been going to gigs for years and worked in live music for a while so I think it's something I've always wanted to give a crack. Just getting together with mates and belting out tunes, meeting other like-minded people, not taking it all too seriously. It's a good time.

MV: Being a very young band, what do you desire to do in the future? pre or post lockdown

B: We'd like to put out more music. Potentially a tape to start and then go from there. Play gigs, see what happens. Can't get too caught up in planning anything at the moment so we'll just roll with the punches.



Listen to Shove on bandcamp or on the Blow Blood comp
shovemc.bandcamp.com



unr

Hearts and Rockets

Normally I would start these interviews with a massive spiel about how I found out about the band, but Hearts And Rockets feel like they've been in my life since I was born (even though they've only been around for 3-4 years). Their combination of bratty, existential and unbreaking lyrics yelled and screamed over 808s and fuzzy synths and bass is always a comfort after a shit day.

Magnetic Visions: Firstly let's start with the first video on the hearts and rockets channel, it's an ASMR video, my question is.... Why?

Kalindy: We were making an homage to the 'Andy Warhol eating a hamburger' video for our single, 'Hearts and Rockets'. It was at a time when ASMR was really popular so we thought it would be funny.

Kurt: We never told anyone that we did the ASMR one, so good one on finding it!

MV: What do you think describes hearts and rockets aesthetic? What is the core of Hearts and Rockets?

Kalindy: Being bratty is the answer to both of these questions. Colour and fun and being serious about what we do but in a positive way.

Kurt: Kalindy wants to reclaim the term magic from hippies and says that Hearts and Rockets is magical. Trying to be good humans and making a fun party time is key to our band.

MV: Hearts and Rockets started after both of you moved down to Melbourne, where you before this? and where you doing any musical projects before then?

Kurt: We both met in Sydney, but have also lived in Wollongong and more recently Brisbane. We had played together briefly in a 3 piece called Mysteries with our friend Kell, but only played a handful of shows. You can find it on Soundcloud but all the tapes sold out, I listened recently and really like it. I had already started Astral Skulls as a solo project when we moved down, and Kalindy joined that live band on synth and vocals not long after we arrived in Melbourne.

MV: Your originally started under the name Heat Wave, why was the name changed and do you prefer the newer name?

Kurt: Welllll that's a funny one. We were called Heat Wave for the first year and a bit of playing, including on our debut album Dead Beats and we'd just recorded and pressed a split 7" with Piss Factory when we received a Cease and Desist from a wedding band called 'Heatwave Wedding Band'. They were demanding that we change our name because we were making their corporate covers band lose business. Lol. After explaining to them that they were being ridiculous we didn't think they'd follow through, but we got some serious letters from their layer and were advised we may as well just change our name. Tbh we also really didn't want to be associated with them as they clearly suck. We had just written the song Hearts and Rockets so we decided to go with that for our new name. While we miss Heat Wave and think it was a perfect name for us, Hearts and Rockets does feel like ours now. It was kind of shit having to start again, and lots of people still don't know that we're the same band, but that's OK. We also play weddings if that's your thing.

MV: You describe yourselves as "bratwave" on bandcamp, what are some other bratwave bands past or present you enjoy?

Both: We reckon our favourite bratwave bands would be Bikini Kill, Bratmobile, pel mel, Piss Factory, Peaches, X-Ray Spex and Huggy Bear.



MV: *How does a typical hearts and rockets song begin?*

Kurt: Kalindy comes up with a vocal melody or chorus or topic she wants to sing about, and we record it on our phone or whatever we have nearby. Then I typically write a bass line and make a drum beat and Kalindy will decide if she wants to play synth or guitar and she'll make a part up. Then we'll try and play it a few times and see if we like it. We write a lot so we don't end up playing or recording most of the songs we come up with.

Kalindy: Sometimes we have a chorus that we kind of sing to each other for fun for ages before we get around to making a song out of it. Like our new single Milk Bar, I wrote that chorus when we were going to the shops years ago, maybe even before the band existed?

MV: *Your first album had a very limited vinyl pressing a while ago that's been scalped on discogs for as much as \$112, is this something you're against?*

Kurt: Nah not at all. We put it out on tape as Heat Wave and sold out pretty quickly, and wished we'd done it on vinyl but we couldn't afford it. We thought it would be cool to put it out on limited lathe cut vinyl with the new name and with a new cover - we only made 35 but had it up for pre-order for a while, so fans at the time had the chance to get one. I guess the other side of it is if newer fans want it they can't get it, but it's still available for download. I kind of like collectable stuff so it's kind of nice thinking that someone thinks our release is worth 3 or 4 times what it cost new?

MV: *You released your record Power last year and reading the track by track on trouble juice the album seems to have heavy themes of overcoming superficiality in life and anxiety, was this a conscious theme with the album and do your other releases follow similar themes?*

Kalindy: The songs on Power were a bit more personal than Dead Beats, for sure. While we want to make fun party songs and also some political songs, we actually thought a bit more about the lyrics on Power than previous stuff.

Kurt: It's a weird thing to make songs that people might actually listen to, taking what you're saying seriously is a good thing. I don't think they were conscious themes, but definitely from lived experiences. We're both pretty anxious people...

Kalindy: And sometimes it's really therapeutic just to yell about your feelings.

MV: *You've done a lot of videos for your songs but the video for Feelings is easily my favorite with its intricate stop motion, how did that video come about and how difficult was it to put together?*

Kalindy: I've been making cut paper stop-motion videos for about 5 years. The first one that I did was for the Astral Skulls single Bite My Tongue. Ever since then, I've been obsessed with cut paper and collage. It is difficult in planning and it takes a long, long, long time to cut the paper, but once you put it together I think it's worth it. For Feelings, I found heaps of books in op shops and cut them to shreds to make it! I wanted to make something that was fun and aesthetically pleasing, but also served as a good way for people to learn the feelings.

MV: *You released a split single with Zig Zag for your sadly cancelled Brunswick music festival show, why did you want to work with Zig Zag?*

Kurt: Zig Zag initially formed to play a tribute to The B-52's that we organised last year, and their set just blew everyone away. That night, Kalindy turned to me and said, "we have to work with that band on something". So when the opportunity came around to do a split 7", they seemed an obvious choice. Loving the music of people we work with is important, but even more important than that is their ideology, their politics, and who they are as people. I'm not sure that you could find better people than the 5 mates in Zig Zag tbh.



MV: *H&R just released an EP containing remixes of your latest 7 inch, how did this come about? Were there any nerves in letting other people touch your songs? I believe Kurt also has some history in electronic music*

Kalindy: I was totally nervous about people hearing my vocals as a raw file- that was hard. But if you trust the person, you know they'll make something cool out of it so you let some of that scariness go.

Kurt: I just made a throwaway post on Facebook when the single was coming out that if anyone wanted to remix it, to let us know. These 4 came through and were SICK so we decided to make them an EP. My favourite thing in the world is doing remixes, and I always love hearing other people's takes on songs. As for other people remixing our stuff, I don't have any protective feelings over it, and these 4 artists proved that you can take a basic idea and make your own completely original song out of it. I do make a bunch of electronic music and am always keen to do remixes! I just did an Astral Skulls remix of the latest Double Vanity single which will come out soon.

MV: *I've heard through "confidential" sources that there might be a new single in June, is this true?*

Kurt: Yes! Out June 20 ! It's called Milk Bar and is an ode to the rare but still around treats of your local corner store. Kalindy has also made a new cut paper video clip for it which rules.

MV: *A lot of what Hearts and Rockets does is DIY with you making and funding your own shirts/records/other pieces of merch, is this DIY attitude important to you?*

Kalindy: Yeah, because we're broke and don't have much money to put into musical endeavors, we have to do most of it ourselves. I think it's also important to show other people that are broke that they don't need to rely on other people to get things out.

Kurt: We're lucky that we have had the privilege and opportunity to teach ourselves things like audio production, video editing, design and the like. And it's not easy, it takes a lot of time and energy to learn and to do. Countless all-nighters. But if you have access to a computer and a bit of dedication, you can do whatever you want to do.

We record all of our own music, but get people to mix and master it for us. That's kind of all though, Kalindy makes most of our shirts and merch. It also doesn't hurt to be across all of your visual stuff - thanks to Kalindy's art, video and design skills, I think Hearts ad Rockets has a really strong visual identity and I feel really lucky to be a part of that because I'm terrible at it.

MV: *What's been the most surreal part of hearts and rockets so far? Whats been the biggest surprise so far?*

Kalindy: Seeing our videos on rage has been weeeeird - I used to watch rage as an insomniac teenager, and I used to think all the bands on there were so cool and I'm so happy that we can be that cool band on rage at 4 in the morning.

Kurt: Yesss that! And just anytime anyone sings along to a song while we play live, whenever that happens I literally want to cry. And a few people have covered our songs and every time I died.

MV: *Finally, what are you going to do after this?*

Both: We have a double A side 7" planned for spring, with a launch as part of our annual Halloween party! No matter where or what that might be, it will be amazing!



Hearts & Rockets have a new single out now and it hasn't left my head since. Also listen to Power its one of my favourite albums of last year



MAGNETIC

VISIONS

ETHICAL ZINE

Consumption



THE COOL GREENHOUSE

It's really hard to describe The Cool Greenhouse, I could bring up who they somewhat resemble but it's all mute. The bands discordant rhythms and incomprehensible ramblings just feel... good. Blame it on my state becoming a national shame and going into 6 more weeks of lockdown but the sense of dread and tiredness presented on The Cool Greenhouses self titled LP just spoke to me, I've listened to it no less than 20 times in full since it's been released. When I wake up I see a cardboard man over me and my mind is filled with dreams of margret thatcher and dirty glasses

Magnetic Visions: *To start off with, I want to ask how has The Cool Greenhouse Glasses cleaning service been going? Is there a chance it could overtake any musical endeavours?*

Yes its been going great. The record did its job advertising the glasses cleaning service, its been good that we haven't been able to do any gigs cause we can really focus on that. We've been out nearly every day. Demands been through the roof! I think people have been looking out their windows a lot more, feeling bored, and they want them to be clean. Anyone who wants to book us for that can go to

www.thecoolgreenhouseglassescleaningservice.com we've got good rates

MV: *Some part of the band feels a bit mysterious to me, so in an attempt to remove any veil of anonymity, who is the cool greenhouse and who are you and how did you start?*

It started with just me but I didn't tell anyone that so people always thought it was a band which was good because it was always meant to be a band I just didn't have anyone to play with. I released a few singles and then people liked them and people started asking me if they could play with me, and then people started asking us to play live, and then The Stroppies from Melbourne asked us to support them in London which got the band together and we did that and it was great.

And the people who did that with me are my friend Tom who plays the guitar, my other friend Thom who plays the bass, my friend Merlin who plays the keyboard and my friend Kevin who plays the drums. And now they're the band and they're the ones on the record.

MV: *I presume you're quite a big The Fall fan, how did you begin your Fall into The Fall? And is there a particular favourite you have by them?*

I sometimes resent this question because I don't think we sound that much like The Fall other than we play repetitive music and talking over it but I'm certainly not like Mark E Smith, anyway that's that bit. When I first heard The Fall I didn't like them at all, I was like 12 and my friend had a couple of records by them. And then I really did get into them for a few years when I was about 20. I like the earlier stuff like Grotesque, that's my favourite album by them

MV: *You're based in the United Kingdom, how has that influenced your musical journey, and what are some fellow UK bands you enjoy?*

I've been asked this question a bit and I haven't really thought about it. We are from the UK and that's how its influenced us. The things I write about I would hope have international significance and you know, it has a good history of music so I like that, but at the end of the day I'm just English. My favourite UK Bands are The Shadow Ring, Sleatford Mods, The Fall and The Rebel



MV: You started your physical journey with what else but a Pyramid Scheme! You've started up another round of this. Could you explain this plan to the reader and how they can join?

Ah yes this is the greatest idea I've ever had, it is a non-monetizable, socialist, utopian distribution network. What happens is you sign up on a waiting list, you get a CD and a booklet for free but then you have to make two more copies of it and send it off to the next two people on the waiting list. You can get involved with it (I'm very pleased with this) we have a fan club on facebook who are handling it, so if you want to go on that you can sign up to it



MV: Is innovation something that is important to the band? You always seem to be quite looking forward with marketing stunts

I resent that marketing stunts description, its more like conceptual art ideas. Something like the pyramid scheme is impossible to make money off of it and that's part of the idea of it, you can't capitalise it. But maybe it helps it sell records, if you're good at conceptual then you're probably good at advertising and marketing as well.

MV: My introduction to the band (and my favourite song) without a shadow of doubt is 4chan. What's been your experience with the type of discourse the song lampoons? Were you an online stalker for a time?

I'm sorry to disappoint but no. I'm quite a luddite, I'm not very good at anything like that. I've tried to log onto 4 Chan but I don't really understand it that well. But I did read a book about it and that's where most of that came from, I'm certainly interested in the culture but only as an onlooker. I wanted to post the song on 4 Chan but I got too scared but maybe it'll make its way there at some point, I thought they might send me something grotesque.

MV: How much does the song Landlords reflect true events in your life?

Absolutely it does, I was living in London when I wrote that song and anyone who knows anything about London rents knows that they're impossible and if you're trying to make art and pay your rent while trying to work a job its basically impossible, and there's no protection for tenants although its maybe getting slightly better? They used to have nonsense fees that you had to pay but they've made them illegal since I wrote that song. I think that was probably due to the song

MV: Onto the recently released debut album, what does the cover art signify in its mess?

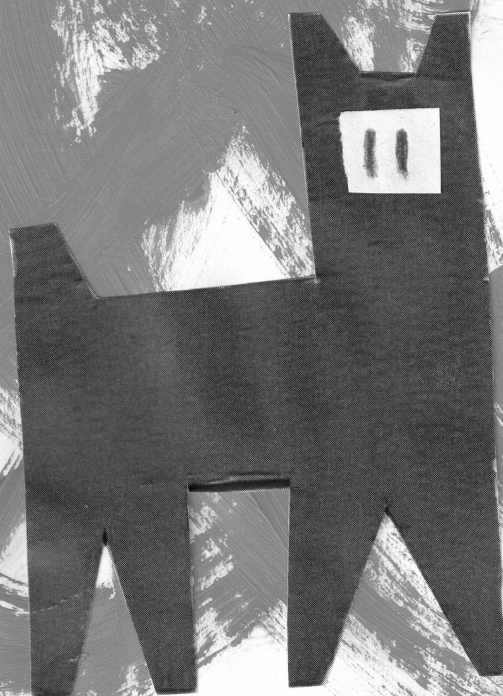
It doesn't signify anything but I like it because its messy, I guess in that way you can pick it up and you can see that this is a weird thing that you're going to be in for, and maybe you're kind of into the anti establishment thing cause its not like a normal cover is it? Its all messy!

MV: The new album is easily your most traditionally "rock" album with minimal drum machine involvement, was this a purposeful decision? Or did the songs just evolve in that way?

The first demo I ever made with drums on was with Miles from The Shifters and then we've put that song onto the album, then when I heard the songs with drums on them I just thought it sounded so much better and also obviously for live stuff it just sounds better. I'm very glad we did the kind of really minimal drum machine stuff but its quite limited in getting people to dance to it or really feel it. Its just better with drums

MV: The final track on the new album also contains a collaboration with local band over here The Shifters, what made you want to collaborate with them?

I think their first record is amazing and somehow Miles got a copy of our first ever 7 inch and he wrote to me about it and now we're kinda pen pals now, we collaborated on this demo and then we recorded it together. He did the music and I did the words, it's a great song



MV: *There's been great controversy over the inclusion of mystery seeds with copies of your latest album, are you willing to divulge any clues about what these plants could be?*

Someone has just won the competition yesterday (I'm going to post the artwork to him Monday), so you had to plant these mystery seeds and guess what they were and it turns out they were Nettles. I did that because I liked the idea of making 300 people grow stinging nettles in their house. You can still win something if you grow a really tall Nettle by the end of the year. I don't just want people to throw out their nettles now, I want them to have to live with their nettles in their bedrooms until the end of the year

MV: *What's the lyrical process behind The Cool Greenhouse? Is it someone spontaneous or is it more pre planned?*

It totally depends, I'm writing new music now and I've gone really deep into research, I don't want to say what the research is about but you know I'm reading a lot of articles and stuff in order to eventually make a song. 4 Chan I did the same thing, it's funny that's your favourite song. Maybe that's the best system. I feel like I need to take in a lot of ideas and then I strip them all down and choose the best ones but sometimes I just wake up and know exactly what I want to write and it all just comes out at once. It total depends, but I have many notebooks

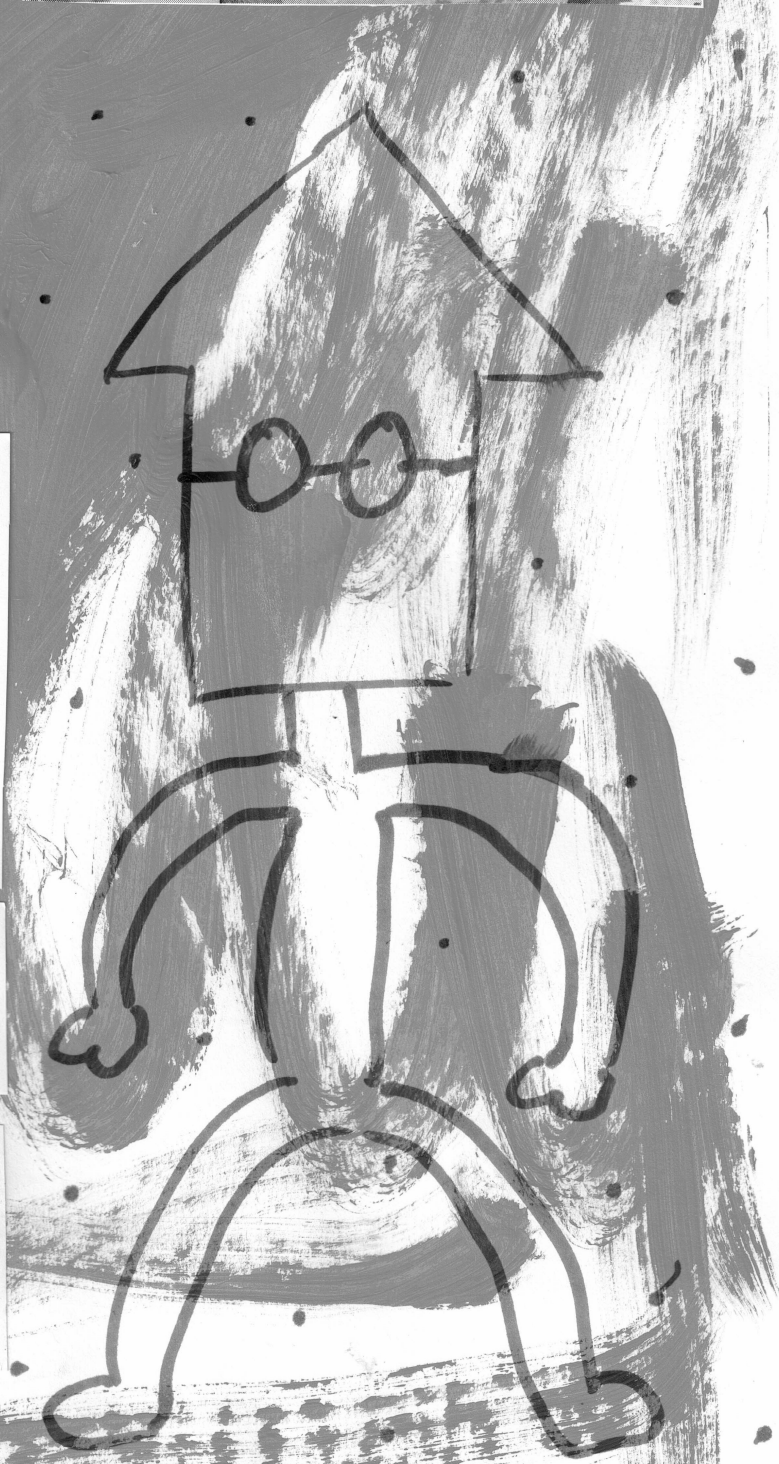
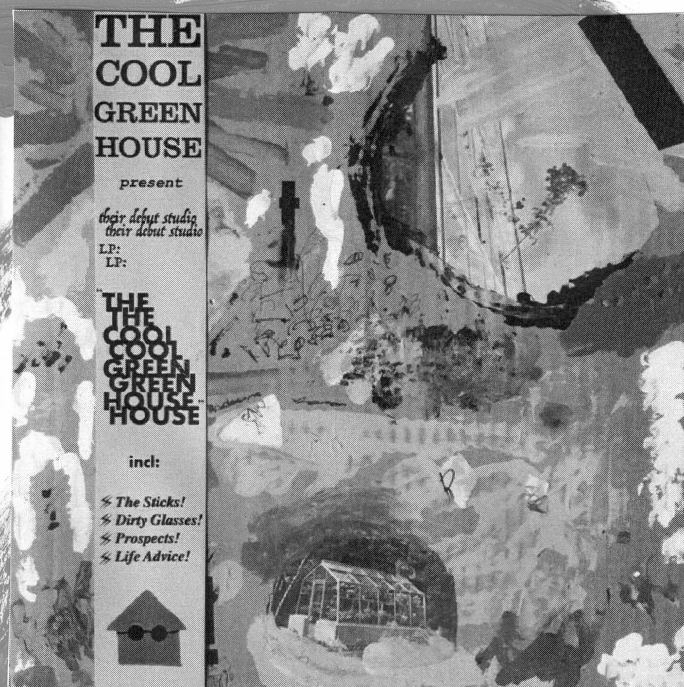
MV: *What does The Cool Greenhouse want to do next? I know its hard to say at the moment considering the world but are there any plans?*

We're just going to keep making records, there'll be another record next year. We're doing a split 7 inch by the end of this year with a very exiting band so that's exiting. And were going to start playing live because you know, we where gonna play many festivals this year but we couldn't do them (we've only really played five shows) we're gonna do loads and loads more shows, not in Australia probably but maybe one day

MV: *Finally, to what extent do you agree with this statement? "The Cool Greenhouses music is fantastic and people in Australia should listen to it"*

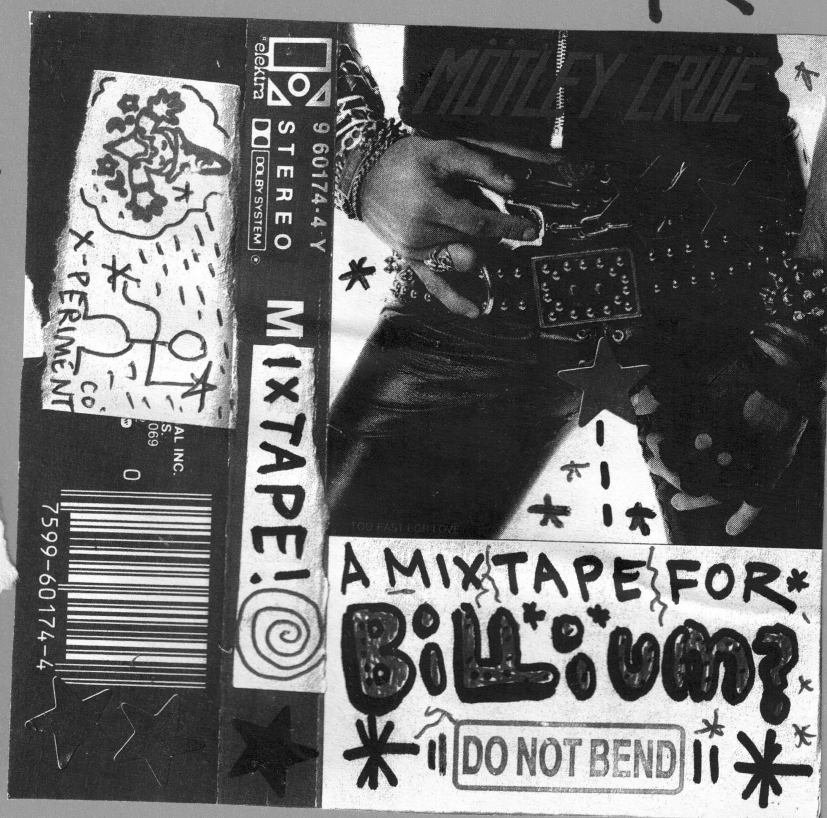
Oh man! I couldn't agree more! That's exactly what I believe

The Cool Greenhouse is out now on Melodic with a repress just coming hot off the pressing plant, Drunken Sailor also have some copies of the Landlords/4 Chan 7 inch still in stock. I like it a lot, you might too



MIXTAPE

A while ago I received a promotional package from Warttmann Inc containing this exiting document! The head of the company who in his spare time plays in bands like Set Top Box, Gee Tee, Satanic Togas and Dot Com sent me this exiting mix of cool tunes! Here's what they are



- A1 The Now – Development Corporations (Post Punk? Who cares! Fuck corporations)
- A2 The Iguanas – Again And Again (Iggy Pops 60s Garage Band)
- A3 Vivien Goldmann – Launderette (Let's Groove Baby)
- A4 Final Solutions – Tammy (Fuck yeah Jay)
- B1 The Last Sons Of Krypton – Teenage Fuckup (Garage Done Right)
- B2 The Last Sons Of Krypton – Atom Bomb (See Above)
- B3 Kate Fannegan – I Don't Wanna Be 2 Cool (Too bad she's cool as)
- B4 The Grodes – Let's Talk Bout Girls (60's rule)
- B5 Konsumier Mich – S Plastix (YEAH BOYYYYY)

LISTEN TO WARTTMANN INC BABYY



GHOULIES

There must be something in the water in Perth, some kind of radiation sickness must be going into the fountain because all the music seeping out of planet perth is so delightfully demented and nervous! Take the latest supergroup to form, The Ghoulies: Four Synth Punk worshipping idols who've chucked online one of the best synth punk albums of the decade, is it too early to say that? I DON'T GIVE A FLYING POPSICLE!

Magnetic Visions: *Normally make fun of other people for not being in Victoria in some way, but it's july 2020 and I'm eating my foot as we speak. so i ask with jealousy how is Perth treating you at the moment?*

Alec: That blows, poor Victoria. I feel for you. Old mate Daniel Andrews possibly tried to reopen everything a little prematurely right? A bunch of my close friends reside in Naarm /Melbourne and it is like a second home for me, naturally I am concerned for you all, the music scene and those who are vulnerable. We don't even know what lockdown is here. I feel extremely lucky to be residing in WA at the moment. Despite all the closures of venues (which have all now reopened) it has kind of been business as usual for us here the whole time. I work for an arthouse cinema and we had to close for the past three months but it reopened last week and it was like nothing happened. At this stage there haven't been any cases of community transmission in Perth so we are lucky...

MV: *Probably opened up too soon, i guess it gives me time to write the zine. I guess with venues opening up are Ghoulies gonna start playing some live shows?*

Alec: Yeah I think we will when it feels right. At the moment we are writing a bunch of new stuff which is kinda the priority for me always to keep it fresh.

MV: *What is The Ghoulies mission statement? What are the intentions behind Ghoulies?*

Alec & Chuck: NO LONG SONGS

MV: *Where did the name of the band come from?*

Alec: We stole it from a band from Denver, they definitely came up with it according to the email they sent us. Also, we are all really ugly.

MV: *How did The Ghoulies come together? How did you guys come together to combine forces to form the super group?*

Alec: Last year Ausmuteants played a few shows in Perth and Aborted Tortoise supported. At that stage I kind of had an extended break from playing live music after Terrible Signal moved to Victoria (suck shit) but I was still writing a lot at home recording, mostly punk stuff. Chuck and Alex play in torty and Chuck and I used to play together in Kitchen People, we kind of reconnected that night and started swapping songs and it grew from there. Eventually Indigo came in to play some synth, I asked her to join the band because she is mad cool. Oh, Indigo and I saw Ausmuteants play in Paris on a boat a few years ago - so it all comes back to them seemingly. Ausmuteants are the definitive answer, I guess.

MV: *I could definitely see the Ausmuteants influence, what are some other bands you guys dig/rip off?*

Alec: A challenging question! It is hard to boil it down, so much shit. All of your standard stuff I guess, early Devo, Circle Jerks, Swell Maps, Adolescents, Suburban Lawns, The Screamers, Richard Hell and fkn Ramones. For about a year I just listened to The Fall and they are permanently a part of my psyche now, they have been so influential on music and broad in their scope of sounds, you can't really hear the influence in Ghoulies but I do want to explore something like that eventually.. I suppose it is worth mentioning the Indiana stuff like all of Mark Winters projects, Liquids, Lumpy & the dumpers and Erik Nervous. All of that shit has been huge for me in terms of ethos and sound. Last year I had a big phase with contemporary hip hop which borrows a lot from punk like Denzel Curry, Danny Brown, Sleaford Mods and slowthai.

Chuck: Alec summed it up pretty nicely. He and our friend John just lurk YouTube and Bandcamp for new releases and are constantly sharing new stuff with me. My girlfriend has shown me a lot of cool 70s/80s pop and electronica from Japan like Haruomi Hosono and Masayoshi Takanaka that I got really into, I rip off that a fair bit when replicating synth lines and tones haha. DLIMC, Gee Tee and Landline are probably my biggest points of reference though.

MV: The album is called Flat Earth, what are your thoughts on the whole Flat Earth debate in general?

Chuck: Big fan. All these weird little subcultures around the world gain traction out of seemingly nowhere and then all of a sudden their existence is common knowledge. I'm pretty sure my friend John showed me it originally when he found all these whack Facebook pages pushing the idea. The earth may not be flat, but I live for their enthusiasm. The arguments lack sense, but I can't knock them for trying, "have you ever tried standing on a ball? It just doesn't work." I am also partial to the conical earth and mobius earth movements. Would love to get leading theorists of all sides in a room for a debate.

Alec: Yeah, it's hilarious. So much energy and effort poured into that theory. No, I don't think the earth is flat fuck that. Shout out to All Gas No Breaks, his video from the Flat Earth convention is hilarious. Comparable to mongoloid monkeys throwing poo at each other in a zoo or something.

MV: What is a BTK? And why does it elicit a reaction of "no way, no way"?

Alec: BTK (bind torture kill) refers to Dennis Rader who is kind of like the *Ned Flanders* of serial killers. He looks like your average, regular law abiding conservative suburban dad, but he is truly evil. Morbid curiosity led me to do a lot of reading on him around when I wrote the lyrics and I think I just had to get it out of my system. Suburban Dads = serial killers incognito.

MV: I find im a bit the same when it comes to killers, have you heard about the toy box killer? I was a bit morbidly fascinated with him for a bit but could never write a song about it. Did you find it hard to write something around such a morbid subject?

Alec: Oh yeah, he was absolutely horrible. I wouldn't want to write about the toy box killer. I didn't find it hard because glorifying BTK wasn't my intention, the lyrics are more towards the idea that you can't trust a front of physical appearance, or even what people do and say in relation to their identity. They could have a double-life and a true form that is masked very well. My neighbour looks a lot like BTK, he is your standard white picket kind of bloke and he freaks me out. I also found it humorous that BTK's identity was foiled by the floppy disk he borrowed which had his church's computer information encrypted on it. In any case, I don't want to come across as insensitive, but I also don't really care what people take from it. In Kitchen People I wrote a song about the fall of pedophile/entertainer Rolf Harris because he has some connection to where we are from and I wanted to come to terms with that and then destroy it.

MV: What are your general thoughts on the whole Mothman phenomena? Is the song based on a true experience or on an admiration for the legend?

Chuck: My dad loves a good conspiracy theory and cryptid story so I grew up on stuff like that. While I never really inherited his beliefs in such things, I always thought they were often based upon really interesting and well written lore (for the most part haha).

Mothman was always a personal favourite, I used to get really bad nightmares from that sketch of Indrid Cold. Did Mothman exist? Probably not, but that doesn't make the legend any less cool to me - I'd really love to go to Point Pleasant one day and hear some crazy tales. I also just wanted to chuck in a reference to The Mothman Prophecies in a song, that movie is a fun watch.



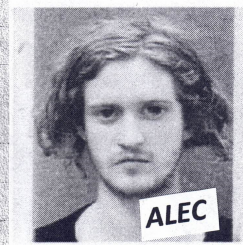
ALEX



INDIGO



CHUCK

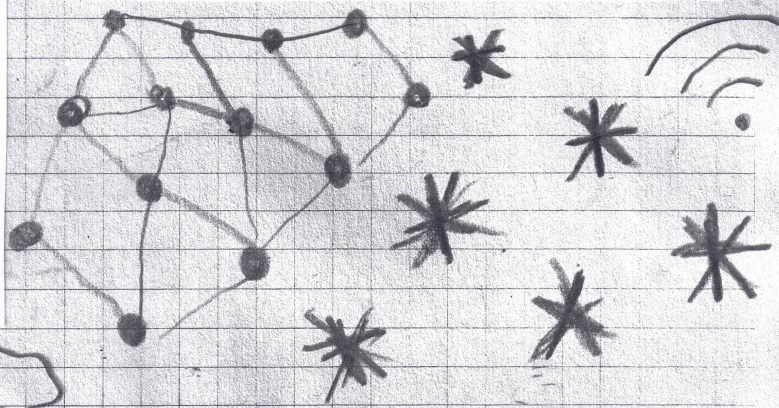


ALEC

MV: The tape has received endless praise from those online, Has the attention the album has received surprised you in any way?

Alec: I was pretty nervous putting it out to be honest. We are big fans of Gee Tee and was surprised that Slime Street approached us so quickly, considering we haven't even played a show yet. Cuerdas Fuere are also a sick label as well so we are excited to work with them, they, the Prison Affair 7" is easily one of my favourite releases from last year.

Chuck: When I shared it on Facebook my Mum commented "Far out I love this track!!!!!!!!!!!!!!!" which eliminated all of my punk cred, but made me smile. Really grateful to everyone who has given the tape a chance. Since torty went on hiatus about halfway through last year, I hadn't worked on much musically, so I was really appreciative to come back with something people seem to like.



MV: Aside from a tape on Slime Street, you also have an upcoming 7 Inch on Cuerdas Fuere Records described as the COVID-19 Edition, how will this product differ from the audio cassette? Is the record virus infused?

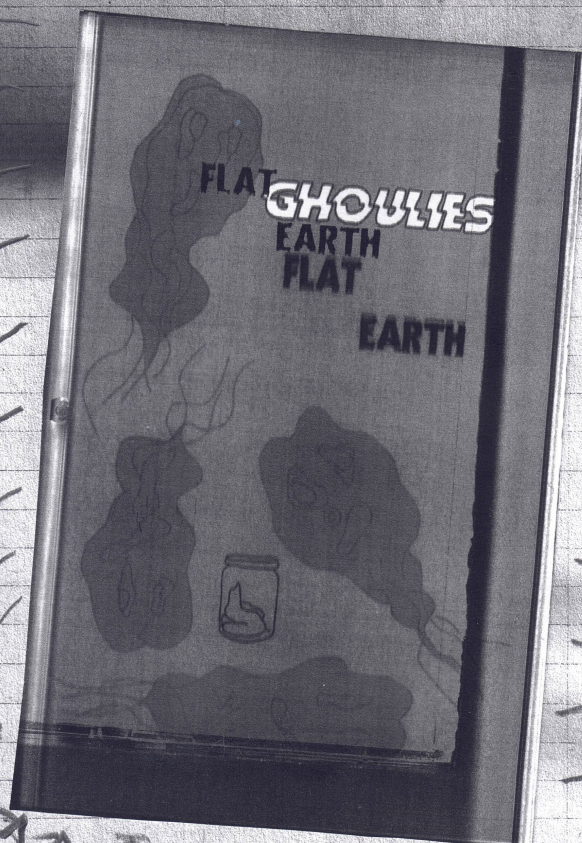
Alec: It is different, it has some new 7" exclusive fun artwork and we had to cut a few tracks to cram it onto the 7". The label chose the tracks that made the cut, but you'll have to wait and see when the pre-order drops. Whatever happens, I will personally cough on every single 7" that we sell.

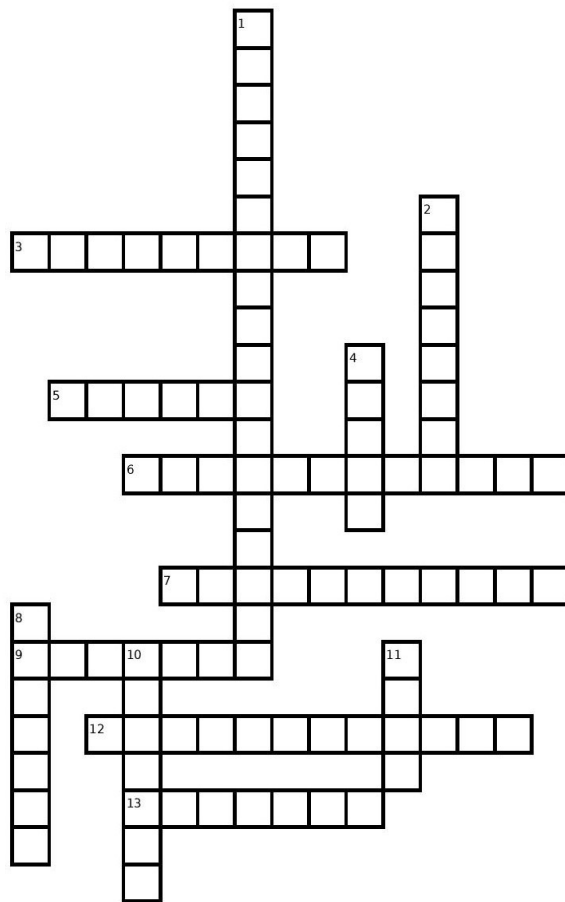
MV: Finally, How do I live life more like The Ghoulies? What are your best pieces of advice for living better in modern society?

Chuck: [REDACTED]

Alec: Don't do what Donny don't does

The Ghoulies tape is out now on Slime Street Records, look out for the 7 inch later on in the year ya dig?





Down:

- 1. Wollongong vintage store supporting artists (8, 9)
- 2. Cool Death Records latest slice of slippery hardcore (4, 4)
- 4. Ballarat band breaking like a memory (5)
- 8. named after the falls album featuring members of vintage crop and house deposit (7)
- 10. First 7 inch from US artist upcoming on Computer Human Records (7)
- 11. Leading the Machine Nation on their new 7 inch (4)

Across:

- 3. Russia and New Zealand, LP on Roolette Records (9)
- 5. Melbourne punk legends reviewed by anthony fantano (2, 4)
- 6. From the people that bought you Perverts Again! (3, 9)
- 7. Climbing up the ladder, stuck in a gridlock (7, 4)
- 9. Missed his train (7)
- 12. Laughing at the system (5, 6)
- 13. Vegetable that also has a crossword! (7)

NICK NORMAL

There's something about this Nick Normal dude, since slinking out with about 6 or so tapes of ultra-sweet hardcore flange guitar pop tinged punk backed by frenzied drum beats and lyrics of instability and anger with some feeling of love poking through. I just cant get enough of it! It feels like the lost bridge between the UK DIY scene of the 70s, the New Zealand Flying Nun scene and modern revival of 4 track heroics. Nick knows whats up!

Magnetic Visions: Hello Nick, How are you? What did you do today?

Nick Normal: Hey billy. I'm okay I guess, just got home from work and boy am I BEAT!

MV: I want to start with the muppets, theres an episode of Sesame Street where a fictitious punk band called Nick Normal and The Nickmatics perform the song The Letter N, is this where the name Nick Normal came from?

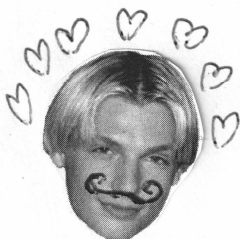
NN: Yes that is the origin of the name. A few years ago my baby niece was born, and my brother was playing her all kinds of Sesame Street videos, and that one eventually came up. He showed it to me and was like 'dude this is the sickest name you should totally steal it!' And I was like 'hell yea'.

MV: What was the first album/cd you ever bought? And what albums have you found to be the most influential to the sound at the moment?

NN: Nick fuckin Carter baby! Idk the name of the album but I distinctly remember getting that disk when I was a kid. When I was a tween my brother showed me Can and Gang of Four and that shit totally fucked me up.

MV: Which has generally had more influence on you? Nick Carter or Gang of Four?

NN: Nick Carter for sure!



MV: How did you get started playing and recording music? Was there a desire to start doing this early or did it come later on?

NN: I started playing and writing hella young, and I've had various metal projects with the homies in middle and high school. I recorded a solo prog metal ep when I was 16. It's embarrassing and horrible. Then I bought a 4 track and started making ty segall oh sees worship shit LOL

MV: Blame it on my ignorance but I keep seeing a name coming up when i see people talking about you. Who was Ladywolf? I noticed Bummer Tapes first releases were of Ladywolf. Were you involved in any way? Ladywolf rules.

NN: Thanks dude ! I started LW when I was 17. After time I honestly just became disgusted with the name, and a lot of shitty garage rock ripoff shit I recorded. There are a few tracks I'm still fond of, but after I found the Normal name I decided to 'rebrand' or whatever. There's a couple crossover tracks that LW used to do.

MV: How do you write a song? Is there any particular starting point that seems to repeat

NN: Literally different every time idk. Lately I've been writing bass riffs first.

MV: Where do the lyrics to your songs come from, are they important to your sound in your opinion?

NN: I feel like I'm slowly writing less cringey lyrics but idk the lyrics always come last to the track. I'll hear certain phrases on tv or listening to the news or just out in public. I just write a lot of shit down and by the time a song needs words I look at my list and go from there.

MV: What are you currently recording stuff with? The sound is truly incredible!

NN: I recorded almost everything from LW and NN on my fostex 4 track. But I recently bought a tascam 8track cassette portastudio. I recorded Windows Painted Shut with my buddy Rob on his tascam 388.



MV: All of your releases have an incredible art direction, who does the art for your releases and is there a cohesive theme you strive for?

NN: I do all the art myself. Kinda the same as songwriting, like I just make whatever comes to me and seems fitting.

MV: Windows Painted Shut (your most recent release on DI) felt like a bit of a change in style with a slight reduction in pop influence and a more driving and robotic force especially in the title track, was this an intentional change in style?

NN: It's all I can muster up these days. I don't intentionally write in any particular style, i just make sure I like the song when it's finished. Whatever comes to me is what ya get

MV: As an artist who mostly self records and self writes, what value do you see in live performances? Do you write songs with a live performance in mind?

NN: Yeah definitely. Lately I've been testing new tracks with the live band before recording them. Music ain't shit if it doesn't hold up live.

MV: When you play live I notice you drum and sing, what was the motivation behind that?

NN: My old drummer was a better guitar player, and I was a better drummer so we decided to swap spots. I got some real all star players right now. Josiah from Gary Supply and Kuli on guitar, Sam from Tom Ghoulie and Bathrobe on bass, Charlie from Mormon Toasterhead and GIMMICK on drums and I'm back on guitar.

MV: You did some shows in Europe last year with members of Lassie, what was that like?

NN: It was fuckin rad. Marian from Lassie along with Danny and Marius from Stratocasters backed me up for 3 shows and they were absolutely bonkers. Those dudes are such good musicians. We only practiced once and they had it all completely down. Love em all to death.

MV: Are there any plans to come over to Australia any time soon, especially after the release on Slime Street last year?

NN: Yeah as soon as there's a vaccine I wanna do an Aus tour! Maybe in 2022 lol

MV: Finally, is there anything you want to leave the audience with

NN: Fuck the police. Black lives matter. Wear a fucking mask you morons!



Fuck Normal Rocks The World



Buy the tape on Slime Street if you're cool! Its very sick



Australian * Idol

A product of unique and dense Sydney

Electronic and Punk underground, Australian Idol is a supergroup of sorts playing an almost alien brand of synth drowned post punk and electronic whatever you want to call it. Its emotional yelps and intense layered sound present on the new Self Titled EP Feels like a victorious and catastrophic debut to what is hopefully a illustrious career

Magnetic Visions: The band name is an obvious callback to the long gone reality TV series of the same name, where you much of a follower of the show in its heyday? Do you still keep up with reality television now?

Grace: Oh yeah. I mean the reason for the name was that Jack and Jake were joking to me at 96 Tears one night about 'Wasabi' by Lee Harding and we formed a facebook chat and added Ishka and just said hey we're a 'Wasabi' cover band now. Then we actually had a practise and made songs. I've recently been tuning into the latest Big Brother. Considering applying for the next round cause I really think I could win...

Jake: Yeah I feel like I have a lot of early memories of Australian Idol but apart from Lee, Shannon Noll and Guy Sebastian I don't really remember anyone from it. I saw Guy once at a service station when I was like 10. I've also been watching BB and I totally back Grace applying, she'd be great on it.



MV: How would you describe Australian Idols sound? Where do you think it fits in the greater NSW music cannon

Jake: We're a love letter to Orion

Jack: I def's have always really loved those weirder introverted Sydney electronic music bands like LA Suffocated, Sex Tourists or Video Ezy. I reckon we get compared to all that Paradise Daily scene but that feels a bit lazy to me? All that music sounds heaps jaded and distant, whereas to me Aus Idol is like super emotional and trying very hard to be cool lol. Not in a good or bad way but all our songs are like epic or triumphant or something, rather than cold and distant?

MV: How does the operation of the band work? Do one of you bring in a song into a rehearsal fully formed or is it a more jam orientated process?

Grace: Usually Jack makes some wild drum beat and then we all just play whatever we want over it for a while then I ask what notes everyone is playing so I can look at the whiteboard market letters on my keyboard and match it up. Then we form structures that usually are remembered by '1st bit, chorus, weird bit, 2nd bit, chorus, weird bit'. Then sometimes I'll fall asleep and Jack writes and reads lyrics of their phone notes until it's close enough to be able to play live.

Jack: Yeah I reckon the drum parts I would take to practice start pretty normal but I get bored waiting for people to finish writing their parts so I add things to them, that's why they're so erratic all the time

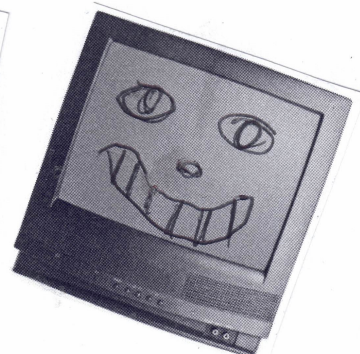
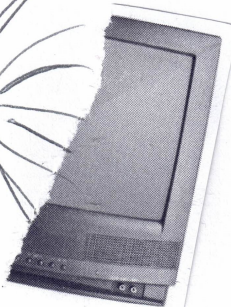
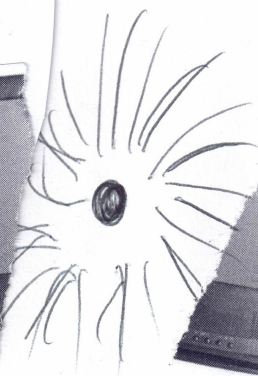
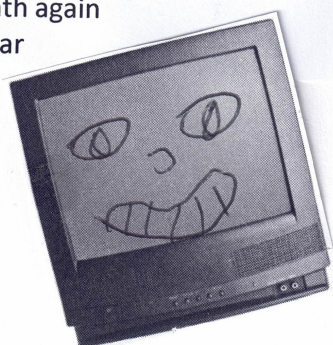
MV: Who is Australian Idol? Who are the members and how do they each contribute to the sound?

Jack: Percussion and vox

Grace: Synth and also singing

Ishka: Synth again

Jake: Guitar



MV: You're a very synthesizer heavy band, the world of synthesizers and synth based music can be incredibly intimidating in my experience. How did you guys begin getting into more electronic sounds?

Jack: I definitely find dance music/electronic music to be more welcoming than punk/guitar music spaces, so I'd been gravitating towards going to/listening to that stuff more than the punk stuff I kinda grew up with. This kinda feels like a transition band for me at least, between like punk bands I've been playing in, and more danceable stuff I listen to. I'd been fucking around with laptops or drum machines in my bedroom for years too because it doesn't require loud amps or practice spaces or other people. It's funny Grace always says this band is her most-punk band, and I definitely reckon my vocals sound like punk vocals or whatever, but in my head this isn't a punk band? Idk

MV: One of the most impressive parts of the new tape (for me at least) is the incredible and dense production, how did the recording of the album go? Where were more songs that didn't make it?

Jack: We were recorded by Felix Lush, who is Jake's roommate. It was pretty easy recording tbh, we practiced heaps and knew the songs - also recording synths is so much easier than guitars or live drums. I think the songwriting is so dense, everyone is doing something all the time, that it kind of just meant that the tape was very noisy and loud, even when none of the individual parts are very aggressive or abrasive. I think we had a few songs we didn't record, mainly because they were a bit shit. We had vague plans to record another song that we finished after recording this ep but I kinda doubt that'll ever happen
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MV: The album feels like it has a very cohesive lyrical them through dealing with a lot of digital identity loss and feeling of social isolation, was this a purposeful decision or am i just pulling meaning out of my ass?

Jack: Yeah this seems right! I'm a very lazy song writer and kinda just stick random lyrics and words together. I like the idea that things that are bouncing around your brain will have some common thread by way of just being in your head. I don't really stress about making them make too much sense or have very clearly defined meanings? I definitely think about online embodiment a lot though. From memory the songs are about cruising, "the city," oil fields, a dream I had where bar italia shut down, my body, ur body, k*tamine, people I have had crushes on, community-building etc

MV: I'm especially fond of the visual direction of the tape with the art done by Alice, how does the cover art relate to the album? Was it made before or after it was released?

Jake: Alice started it in November last year I think, which was a while after we'd recorded, this tape has taken ages for us to get together lol. It's based off of Fairies' Tree in Fitzroy Gardens, which her, Jack and I saw last year when we played some shows in Melbourne. We asked if she could draw the cover cos she'd done heaps of our posters and the single art for Bags already. Also gnomes and fairies are cool

Jack: kinna cottagecore energy

MV: This one is for Jake. Your self titled tape is being released by french label Gone With The Weed, i know you spent a couple of years in france documenting the whole music scene, did that work inform any of the albums sound in any way?

Jake: Oh it was only for 5 or 6 months. GWTW hold a special place in my heart and i'm very excited/grateful that they're putting the EP out. I'd say my parts are def influenced by a lot of the bands they've put out or toured in France - Stratocasters, Mauraudeur, Purpur Spytt. I never got to see Music on Hold cos they didn't exist yet, but them too.



MV: The band has a very weak online trail with no social media presence, is this a purposeful decision?

In general how do you feel about the online world?

Jack: we all play in a bunch of bands and couldn't be bothered doing any more social media pages is probably the main reason haha. We didn't really have the intention to play heaps of shows or really push this band either. Also I feel like we are all very online people, so we can just post on our own accounts.

MV: I know at the moment its hard to predict the future, but do Australian Idol have any plans for the future? Is there anything youd like to point the reader too?

Jack: I kinda feel like the bands maybe on hold? Everyone's got other bands / life things happening. Jake's moving to england soonish allegedly. I haven't been overseas in years, so i'd love to go visit him - maybe Australian idol will play a show overseas? Just thinking about this though it's a bit stressful. Maybe like jack and jake B2B dj set overseas would be cute tho </3 Everyone's been busy & if the reader wants 2 keep up; Grace just released a greatttt Rebel Yell album, Ishka plays in 900 bands, and has just released a zine i think for sale through Magnetic Visions distro. I'm not sure what Jake's up to? navigating moving overseas I guess. I play in a hardcore band called optic nerve and we're just finishing a 7 inch now, maybe that will come out at some point? Who knows

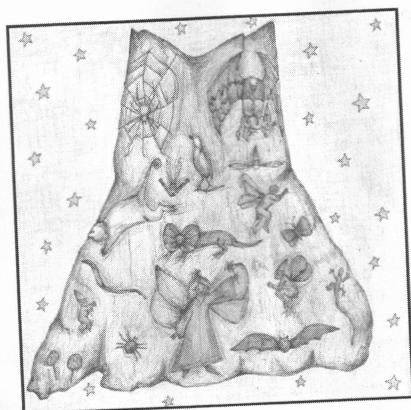
AUS Idols debut EP is out now on a slick little cassette on Gone With The Weed

PHOTOS BY JAKE



Australian Idol

Australian Idol



GNTW-034



- Side A:
1. Cash
 2. Oil
 3. Love Song
- Side B:
1. Bags
 2. Rain

Recorded and mixed by Felix Lusk
Mastered by Dan Stevenson
Cover art by Alice Edwards

Recorded on Godsigal Land

GNTW-034

FEATURING MEMBERS OF

**GEE TEE. RESEARCH REACTOR CORP. RMFC
SICK THOUGHTS. DRUNKS MUMS. SKULL KULT
SMOOCH. ERIK NERVOUS. SPODEE BOY. SCHIZOS
BELLY JELLY. SNOOPER. SATANIC TOGAS. MEAT
SILICON PRAIRIE. COFFIN. KISS. POISON. DTBH**

COUNTRY

TEASERS

SURVEY

Satire is something I have very mixed feelings on. I have an unending respect for the cultural pioneers of the 50s and 60s who used it as a way to criticize the conservative norms of the time in a way that was subversive and entertaining, but now it feels like satire is exclusively used by alt right puppets as a way to argue for the beliefs satire originally attempted to take down. I continuously write songs from the perspective of offensive no good dickheads but struggle to say them without feeling like people will take them entirely literally leading to me abandoning any hope of writing a satirical song unless the perspective was of someone so out there it was impossible to see me as the person saying the words (even these attempts usually resulted in lousy song writing)

One day in Strangeworld Records I was shown a copy of the newly reissued Country Teasers album Satan Is Real Again and the repetitive rhythms of the band with monotone wails by Ben Wallers was something that sent my head into a spin, I never heard a band so openly say these words in such a satirical and ironic fashion. When they thanked god for making me a man it didn't feel like they were a sexist country appealing to their audience, it felt like some kind of alien monster spewing these things out as a way to mock the audience of alpha male skills intent on eliminating any kind of difference in their lives. I thought The Country Teasers were smart

Eventually I got around to listening to Barely Human the podcast thought up by Sydney wonderkid Max Easton, the whole podcast is an incredible look into the careers of several subcultural heroes and anti heroes done through weird record manipulations and intense high quality production. Max's skill to research and tell a story is unmatched. I got to the episode about Country Teasers expecting an episode calling the band brave and misunderstood. What was told to me was the alternative perspective of a band of over edgy and offensive trolls who's use of racial slurs and misogyny was nothing but a thin veiled attempt to offend people while trying to appear smart. He paints the band as almost villains who are nearly shameful to listen to. It for a while changed my entire perspective on the band making me feel ashamed for owning the reissue of Satan Is Real, an album which for a time changed the way I viewed repetition and tritonal experimentation in songwriting

However, upon revisiting their discography and that podcast I found myself feeling somewhere in the middle. I could see both the strengths and the flaws in both sides of the coin as the image of Country Teasers floated around in my head. It made me wish I could go into this again with a fresh set of eyes. So that's what I did. What you'll read are some excerpts and opinions done by friends about the band The Country Teasers. Some knew of the band before hand while others I introduced them to it with the song Thank God For Making Me A Man. Here's what I found.

For transparency this survey was done with two groups, one was the "blind" group who had never heard of Country Teaser while the "sight" group was the group who had some awareness of the band beforehand. Alright that clear? For those who hadn't heard of them I showed them the song "Thank God For Making Me A Man", its their most accessible single that also has some lyrics that could easily be misinterpreted. I considered giving people "Women And Children First" as in my opinion that song is the hardest to justify but I thought going for a milder song may be better. Any complaints about these conditions can be sent to billy.g.twyford@gmail.com

The first thing the blind people tended to comment on was the instrumental, whilst not everyone was a fan of the abrasive and repetitive style most people where able to get a good idea of the bands sound. I received comparisons to Shitkid and the more abrasive side of modern Melbourne music, one person just said they would go and see them live. Other descriptions include them sounding like apocalypse music and "music to tap your foot too"

When prodding for lyrical content a large majority of people immediately saw it as a joke, but the point of the joke seemed to change heavily. Some people saw the bands lyrics as silly and generally meaningless. While proof reading this someone called this "the exact reason The Country Teasers are a problem" but the people who saw the lyrics as meaningless where generally people I would classify far away from sexism. Maybe it was a miscommunication? In general people exposed to this song where able to see it as not serious.

Other people had more of a problem with the lyrical content if it was serious or not. One person described the lyrical content as "cool and also shit" while someone claimed they wanted to physically assault the band members. Another interesting response was someone completely confused on if they were serious, upon finding out they were not serious they stated they liked them but I find it interesting some people can see ambiguity in their lyrics. One surprising thing about the pushback from people was that it didn't seem to be defined by scene association. I expected certain scenes to like the teasers and others to be repulsed but I found that its extremely varied. People I DID NOT think would like the teasers turned out to be super fans. Which brings me onto the sight group

With the sight group I was more focused on seeing them justify why they like them, luckily none of my followers turned out to like them because they where racist. People where able to appreciate how they appropriate stereotypes into their music in a satirical context, upon further questioning on if the band would survive if they formed today everyone said they would not survive despite being fans of them claiming a modern band that sounds like them "wouldn't survive a minute"

CONCLUSION

This was always my least favourite part of science class but ill try to justify myself. I think my expectation for this unscientific study was that there would be a group of people who defend Country Teasers with their life and those who are repulsed with the more modern generation being the main ones repulsed. What I found was that the band is generally still viewed with love and is even accessible to a more modern audience. I don't think this conclusion was the vindication I wanted after listening to Barely Human but I think it does provide a fantastic insight into how such a controversial act like the teasers are viewed now, they aren't the villians or lawless heroes some think of when they listen to their music, their some weird middle group between the good and the bad guy. Ill end this piece with a direct quote from one of the participants which summarises my feelings towards the band

"WHILE IT MIGHT BE SIMPLISTIC TO SAY "IF YOU'RE OFFENDED YOU DON'T GET IT", IT'S ALSO PRETTY FRIGGIN SIMPLISTIC TO TAKE EVERYTHING YOU HEAR AT FACE VALUE AND JUST GET OFFENDED WITHOUT INTERROGATING IT AT ALL, ESPECIALLY IF YOU CLAIM TO BE A PERSON WHO "APPRECIATES" ART"



paranoise

Paranoise are the lovechild of the 2000s garage psych scene and the 2010s youtube core scene you always wanted. Caked in insane guitar heroics and dreamy production have blown my mind into pieces of shrapnel. I love it!

Magnetic Visions: I saw you guys were doing some arts and crafts the other day customising your drum kit, how did that go?

James: It's going pretty well, actually a lot of elbow grease and waiting for paint to dry, but can't wait to enjoy the fruits of our labor. I'm eager to show the kit off once we're finished with it and once this damn pandemic dies down.

MV: You describe yourselves as "dirt surfers". What does it mean to be a dirt surfer? How can we become dirt surfers

Liam: Haha I guess being a dirt surfer is all a state of mind. If you don't got waves to work with, use the land you know? So work with what you got? I'm sure there's a more profound meaning in there somewhere

MV: Most people over here are still ignorant to your excellence, so could you let the reader know a little about yourselves? (origin, members ect)

Liam: Thank you! We're a garage band from Los Angeles California so it's awesome that it's even reaching you guys! James plays drums and I play guitar/sing in the project Paranoise, we've been around for about 2 years and we've pretty much spent the whole time playing countless backyard shows all over southern California, burning tons of gas and seeing thousands of billboards. This band originally started as a 2 piece with me on drums and a buddy playing guitar, so the original plan was to play more raw garage sounding stuff reminiscent of The White Stripes and The Spits, we played one show before I wanted to pick up the guitar again so we definitely needed more people. Me and James go back since High School so I asked if he was down (I believe he said yes) and we started getting to it immediately. At first we covered a lot of Cali Garage bands like Meatbodies and Oh Sees and some classic stuff like Germs and Black Flag (thanks to James' drumming), so we knew we wanted to go down that spectrum of music. Right now the band currently consists of us, Daniel G (funnymandan) on second guitar, and Sonia C on bass (she's also a mortician!).

We want to be a band that's always evolving so we always have new plans on what we want to do with our sound (really hoping to get a synth and thinking about a 5th member), so the blank canvas to me is the funnest part about it.

MV: Is energy something that you guys strive for in your recordings and performances? Your music seems to contain a lot of energy

Liam: Energy is definitely a big part of this project because I'm a big believer in playing for fun, because if we're not having fun, chances are the listener isn't either. I love bands that have high energy and I'm also a huge mosh pit enthusiast so I try to incorporate that mentality into our songwriting as much as possible

James: The songs have a bit more energy when we play live because I tend to rush the songs and play them a little faster, but the energy is definitely present in our recordings and is an important component in our sound. I'm a firm believer in playing loud, fast, and heavy. It gets the blood pumping more and the adrenaline rushing.

MV: How did you guys get so damn good at your instruments? It sometimes sounds like a prog band trying to play punk

Liam: Thanks man! Prog punk seems fitting. I've been guitar since I was like 13 I think (21 now), and I spent most of my High School days covering a ton of Zeppelin, Sabbath, and Rush, so I really love trying to bleed that heavy 70s prog riffage into punk pacing.

James: I was terrible back when I first started. With a few years of practicing (i.e practicing rudiments and playing along to songs on the practice pad, pillow, bed, etc.) and lots of determination, I eventually became less terrible! I listen to very few prog bands, guys like ELP and King Crimson although not as often... mostly late 70s early 80s punk and Oh Seeeeeee currently.

MV: You're songs sometimes seem to go all over the place from Ty Segall style garage rock to more hardcore style stuff, is that genre instability a purposeful decision?

Liam: Our genre shifting is definitely on purpose! I've always admired bands that were able to fuck around with different types of music and rhythms and blend them into their own art, leaving the listener thinking "how did they pull that off?". I got that love from a lot of technical/math/prog metal stuff I listened to growing up, most notably bands like Atheist, Coroner, and A Textbook Tragedy-and most recently a lot of noise rock like Six Finger Satellite, The Locust and Lightning Bolt. I just love acts that get creative in that way, even in indie and classic rock. I have a huge love for garage rock (just saw The Mummies, so I can die happy) and try to blend the chaotic energy of these more extreme bands I like with the more free energy of garage and punk. The way I see it, is that if we like a lot of different sounds, why restrict ourselves to one thing? Let's get weird with it

James: I guess I bring somewhat of a hardcore punk element to it since that's what I listen to almost daily.

MV: How much of the song *Lost My Phone* is based on true events?

Liam: Though I've lost my phone prolly 1000 times (I really need to tie it to my wrist or something), I think that song is mostly about our increasingly unnatural connection to our little glowing pocket devices, I mean how many people have a mini panic when they don't feel their phone in their pocket? It's such a huge part of life now, and it gives us separation anxiety when we don't have it.

MV: I noticed you've played some shows with A.L.F. and Form before things went to shit, are you guys friends with those dudes? They fucken rock

James: We just played that one show with them at some deli place in Huntington Beach, but unfortunately we didn't catch Form's set and we caught a bit of ALF (I believe) when we were setting up our shit outside. I love those Form demos, especially the 1st one, but I can't cop one cause they're no longer a band.

Liam: That was a really awesome spot, sucks that was the last show there. I think that was our first exposure to the Orange County scene and that show went really well. We had to rush out of there to play another not so great show like 30 miles away so we didn't get a chance to meet them, but yeah the Form and A.L.F releases are great

MV: The bands art direction features lots of grotesque creatures and angular features, who does the art for the band and is there a purposeful aesthetic you strive for?

Liam: I do the art! I think my visual art has a lot to do with the music I write, because I've always loved music that paints a picture in the listeners head, and it's always a huge bonus to me when it's accompanied with a good album cover because it can be a visual translation of the sound, so I hope our stuff has that effect. I guess the aesthetic im shooting for is based on my love for scifi and horror, because that's pretty much all I draw. I do have a couple of artists I have in mind to collaborate for on future releases, and I hope they'd be down!

MV: Paranoise are releasing a long awaited EP soon, are you nervous about releasing it?

Liam: Not really nervous but definitely excited! I hope we can reach an audience that clicks with us, we're really DIY right now so all the promotion and stuff has been on us playing shows and spamming our bandcamp everywhere. The whole thing is on a zero dollar budget, and recorded with a phone mic and an i-rig (as you can probably tell) and we also have some songs on there that people have been asking to be released for a long time (as well as brand new stuff), so I can't wait to see how people react to it!

MV: What do you wanna do in a post covid world? Are you dreaming big?

James: One of our post covid goals is to explore outside of East LA and Southern California, play shows all over the states and hopefully, outside North America. We've been eager about playing shows in Australia!

Liam: Definitely want to play outside of Cali as well, and we had a lot of travel plans and big shows cancelled due to the Rona, but we have had time to record and work on our music which is great. We are very appreciative of the the Australian scene and have had a few people asking us to play out there after the quarantine, so hopefully we can once this is over! Thank you for having us!

Paranoise have their debut *Dragon* out on their bandcamp. I think they have tapes coming soon?

paranoisesixsixsix.bandcamp.com



CHEATER SLICKS Are Cool!!

An old
Add from
RH!

I find a lot of garage rock gets really tiring for me, like I absolutely love it but I can only listen to one record so many times before I need to take a break and listen to something else. Cheater Slicks feel different for some reason, the amount of energy and passion found through their records is insane. Most of the time people just tend to lump them in with the millions of other bands Jon Spencer produced or toured with but I feel like they're better than him (sorry Jon).

They have a lot of records like most garage rock bands back then, it seemed like anytime a band sneezed in the 90s someone threw it onto a 7 inch. They started off with a bass player which is best seen on their debut *On Your Knees* but they booted him because adding bass was too professional. The LP after that *Destination Lonely* is my favorite one by them, all the songs sound like they were early kinks being covered by a weird combination of *Psycho Surgeons* and *The Cramps*. It just rocks my socks off! That record originally came out on Dog Meat Records in Australia which is pretty cool! They also put out a few 7 inches by the band which are even more desperate and angry sounding than the LP, the song *Go-Go Gorilla* is the best slice of braindead garage rock you'll hear this day, week, month or year!

They also have a few records on *In The Red*, the one most people know is called *Don't Like You* which is the first one that's on Spotify for all you digital kids. For some reason people shit on this record a lot but

CHEATER SLICKS 'If Heaven Is Your Home' 7" (DOG019)

A bunch of WEIRDOS from Boston, or a garage band from the Twilight Zone?? These guys delve into the deepest and darkest recesses of psycho 60s punk and come out with twisted tunes and crazy noise. Watch for their second Dog Meat single, 'Rum Drunk', and forthcoming LP 'Destination Lonely'. LIMITED EDITION.



I think it's pretty bloody sick! People seem to hate it because Jon Spencer produced it and made a lot of changes to the band's sound by doing some weird production stuff and appearing on a couple of tracks. I guess that makes it a lot less "raw" but it also makes the album feel a lot more cohesive, it's the album with the least amount of crap tracks even though its highlights are a lot lower

Another record I want to talk about is *Yer Last Record*, it's meant to be their darkest record and is meant to be some sort of punk *Gloomy Sunday* it's so sad, I don't think it's that bad although it is a really depressing sounding record sometimes. Cheater Slicks are really good at doing downtempo, cowboy like songs. But honestly *Please Explain It* and *Momentary Muse* are probably their happiest sounding tracks. It's a really interesting album considering how bad of a place a lot of the band was in at the time. And this one's also on Spotify so if you threw away your record player then you can still enjoy this one!

Here are some of my favorite Cheater Slicks tracks and are the ones I'd recommend checking out if you wanna get into the band. They ROCK

Hook Or Crook (7 inch on Crypt)

In And Out (*Destination Lonely* on a few labels)

Momentary Muse (*Yer Last Record* on Secret Keeper)

Go-Go Gorilla (7 inch on Dog Meat)

Destroy You (*Don't Like You* on *In The Red*)

Savage Affection (*Whiskey* on *In The Red*)

← Another old ad from Resistant Harmony

Mouche



I'm an incredible negative person, and thus most of the music I listen to feels somewhat dreary in nature, I'm not exclusively listening to classical compositions about death YET but most of the stuff I buy doesn't exactly inspire hope. Live from the Bubble is different, Tim Karmouche of Crepes, Murlocs and Swazi Gold has left onto the world one of the most gorgeous and uplifting records of the year, every minute feels like a much needed break from a world on fire. Is a cosmic delight

MV: I would have to guess a lot of people have heard a lot more of your work than they may think, so I'd like to start the interview by asking you to provide a little background on yourself?

Tim Karmouche: I am just a boy from the country trying to get by in the big smoke. I am originally from Ballarat, moved to Melbourne nearly 10 years ago and have been playing in bands around town since. I am a serial collaborator and a yes man.

MV: How have you been keeping busy recently while alone in your bubble? What stuff have you been listening too/doing?

TM: This time has been different for me than most. I actually got a job just as COVID-19 hit so I have been busy doing that, working on music for various projects and getting out of town to the country when I can. I've really been getting into John Prine at the moment, his song "Crooked Piece of Time" seems pretty apt right now. Also been listening to lots of more ambient stuff as well as watching Herbie Hancock & The Headhunters live videos.

MV: You're a man of many talents as can be seen in the credits section of any of your projects (that sounds kissarseish) how did you get started into music creation and how did you familiarise yourself with all of the tools you use to make music?

TM: Thank you! When I was a teenager I used to borrow my sister's or friend's laptop and make music on garageband using the computer mic, a guitar and a keyboard. Over time I have slowly learnt what I can about music production and still have a pretty simple approach to recording/producing music that isn't too much more advanced than those early days. This album was as much about learning more about music production than anything as well.

MV: You play in the band The Murlocs who have a fairly die hard and intense audience from my experience, does that in any way influence the way you make your music? Is knowing you have a very large audience ever intimidating towards making art?

TM: In the early days of joining the band I think I was intimidated a little more by their large following as I was pretty scared of ruining a good thing by joining and didn't want to disappoint the fans. This probably made me play it pretty safe with my contributions at the start but I think I'm coming out of my shell a little more. It doesn't influence or change the way I make music as I don't think that large following really has its eyes on me personally as much, but it's a beautiful thing to have such a large audience as a band and I'm so fortunate to have been able to do so many cool things as a result.

MV: When it comes to playing in different bands, how do you find writing songs and other various musical aspects?

TM: It's pretty difficult to juggle and commit to every band equally. In the past I would keep most of my songs for Crepes and give what I could to the others. I went through a stage of getting really down about not giving enough of my best effort to all the bands I was in, but I think it's at an ok point now as most projects have slowed down a bit. For the bands I'm in at the moment it's kind of expected that everyone contributes, so that has been a good challenge and motivation to stay engaged.

MV: The title "live from the bubble" refers to the space where you record all of your music unsurprisingly called the bubble. Can you tell me a bit about this space and how it helps you make music?

TM: The bubble is my makeshift studio space at home where I like to escape to when I can. Last year it was in my makeshift sublet room that had a mattress on the floor (gross I know) & all my music gear. It's very much a comfort bubble, although my current studio doesn't have a door and is very cold in winter. It's just really nice having your own space to make music. It's always been my goal and I'm very fortunate to have it (although nowhere to record drums!).

MV: Are there any upgrades you want to make to the bubble?

TM: I would like to sound proof/treat the bubble. I bought 100 pieces of acoustic tiling over a year ago and they are still sitting in my garage.

MV: When was Live From The Bubble recorded? Blame it on the times but the title evokes images of being alone at home for me

TM: The process started in late 2018 but the songs were mostly recorded throughout 2019. Last year was a really great and really unusual year for me that involved a lot of touring, travelling, not working for the second half of the year and a long distance relationship. Fortunately I had lots of time and space to spend a bit of time chipping away at these songs in the bubble and had lots of inspo from my life's events. I guess the songs started as demo's for other things but I decided it would be a pretty fun process to just make them their own thing without following any rules or having any release in mind for them.

MV: So do you think the album is quite tied to that time in your life? A snapshot if you will

TM: Absolutely. Certain songs on the album take me straight back to a time or place during that time. Fields of Summer takes me straight back to countryside Spain for example. Thinking Straight takes me back to melbourne winter last year when I was huddled next to a heater recording the song by myself in my room.

MV: You describe the recent album as being centred around enjoyment, what does that mean to you exactly? Is the enjoyment more towards the audience or your process behind making it?

TM: Well and truly the process. I really enjoy making music alone in my bedroom/studio. It's a really mindful activity and something I neglected for the last few years as I got busy playing in bands. It's so fun making drum beats, bass lines and trying to find whacky sounds. As self indulgent as it is, I hope I'm doing it until I'm really old.

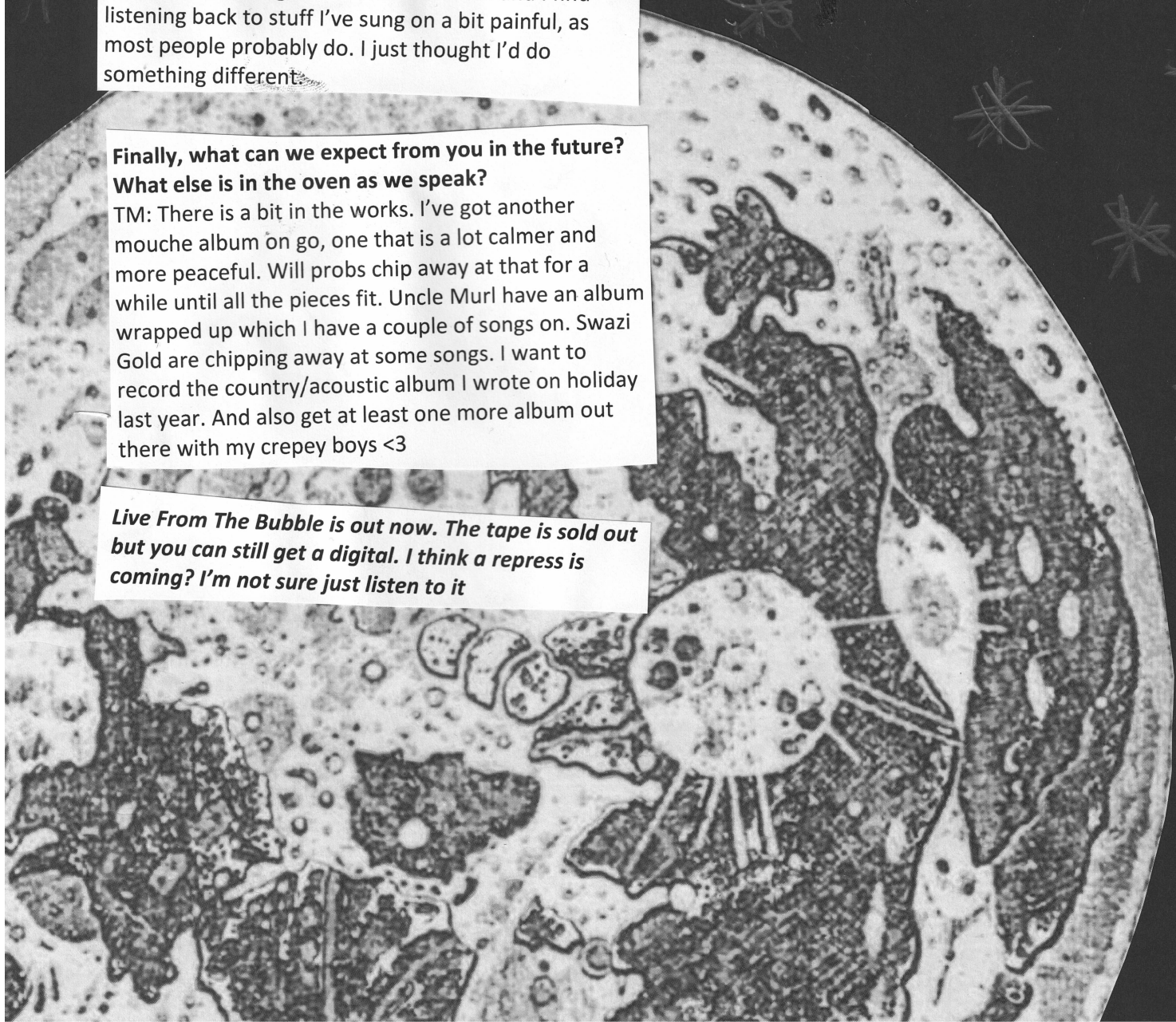
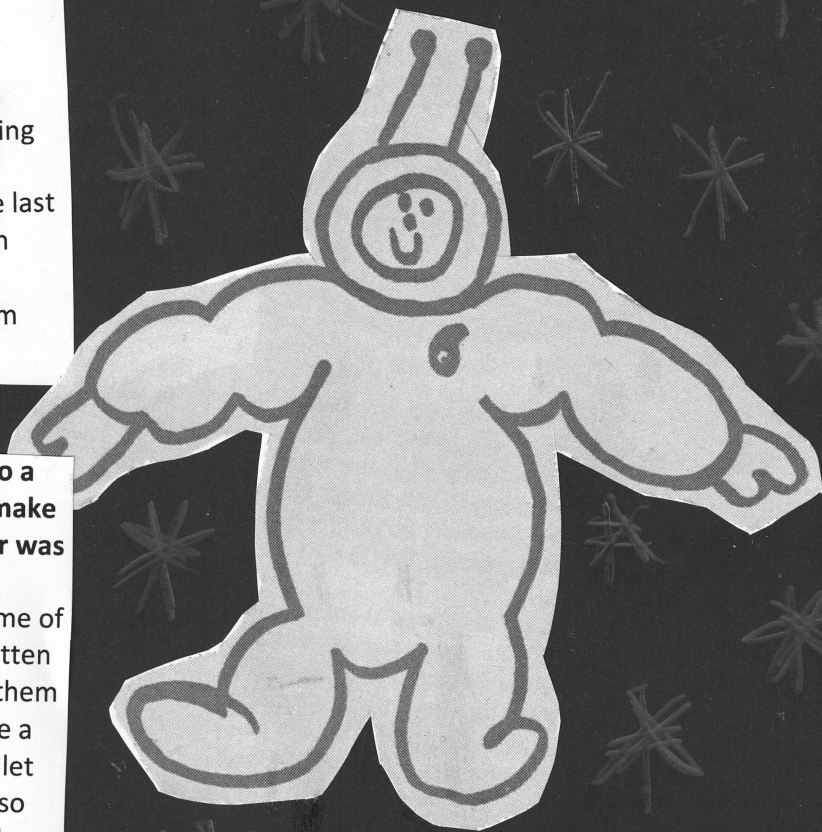
The album is entirely instrumental calling back to a lot of library recordings, why did you decide to make it instrumental? Is that an intentional decision or was there originally plans for lyrical content

TM: Originally there were plans for vocals and some of the songs have vocal melodies and even lyrics written for them. I was even gonna ask guests to sing on them which would have been cool but in the end I made a conscious decision to keep it all instrumental and let the sounds & melodies do the talking. Vocals can so easily make a song, but also break them and I find listening back to stuff I've sung on a bit painful, as most people probably do. I just thought I'd do something different.

Finally, what can we expect from you in the future? What else is in the oven as we speak?

TM: There is a bit in the works. I've got another mouche album on go, one that is a lot calmer and more peaceful. Will probs chip away at that for a while until all the pieces fit. Uncle Murl have an album wrapped up which I have a couple of songs on. Swazi Gold are chipping away at some songs. I want to record the country/acoustic album I wrote on holiday last year. And also get at least one more album out there with my crepey boys <3

Live From The Bubble is out now. The tape is sold out but you can still get a digital. I think a repress is coming? I'm not sure just listen to it



Distorted Fears

"Crucial point. The vast majority of modern fanzines offer unintended signifiers like pixilated images and lifeless email Q&As in their indebtedness to modern conveniences, conveying laziness, lack of character. A thick glut of fanzines released weekly. Released *weakly*. The editors and writers have the exact same style: the style of the current generations internet diatribe, some kind of retrogressive yearning for "reality" they have no experience of. The writing has a tone of disaffected, alienated, tedious self pity"

This passage was found in the closing sections of Distort 36 in a write up about Negative Guestlist. I had this zine given to me the first time I ever went to Lulus, that day feels somewhat significant for me as not only was it the day I bought Assorted Anxieties by Erik Nervous and Death Of The Vinyl Boom by Alien Nosejob (two of the best punk albums of the decade) but it was also one of the first time I truly felt like id found a community I belonged in. I was able to talk to the people in the store with no sense of being unwanted or cast aside. Id continue to return to lulus in its various incarnations and locations.

A little later when the great Strangeworld Records flood occurred (actually maybe Strangeworld is the greatest record store) I was given a Meat Thump 7 inch with a completely rotted sleeve. I got in contact with Matt from Coward Punch Records and ordered a new sleeve, in the package he sent a couple of copies of Negative Guestlist. They changed the way I viewed underground punk and music in general, the way the late Brendon wrote about music and how he described genres and musical approaches I hadn't even thought about was incredible, the way the zine felt like a cohesive look into a long gone world was just fascinating. I'd continue to slowly get whatever issues of NGL I could find through the years along with other zines that amassed into a pile in the corner of my room.

Eventually I decided that I didn't have enough to keep me busy so I decided I would make a zine. What came of it was this zine, I started out with a really crap first issue that came with a tape, didn't do anything with it for six months, then started writing issue two, then when quarantine time hit it became the central focus of my brain. I was slowly starting to put together a style I was proud of, I was doing interviews and write ups I didn't want to throw in the bin and set on fire. It felt like I was getting to a point where I should put it in stores like lulus to be placed next to zines like Distort and NGL. I decided to go back and read that fateful issue of Distort. After re-reading the interview with Crazy Split I got to DX's write up on NGL. That paragraph stared me straight in the face for the first time in a long time, certainly the first time since I had started writing this zine.

"That's me, that's me THAT'S ME". That's all I could see in those pages. The description of the lazy, digital focused idiot with the email Q&As seemed like a mirror was attached to the paper reflecting the person I had become. It was a confrontation for the laziness I had been self feeding into. In hindsight the thought that all I had done with this zine was at best deserving of apathy is an overreaction, all the issues have flaws (some more glaring than others) but they all have strengths too. But the weaknesses where the parts that seemed to chip away at me as I began the plans for issue five

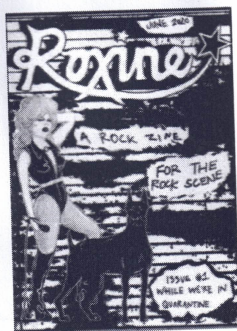
And so the question come up, why the hell of hell did you write a whole page about this? Well for one I thought it was interesting "_ (ツ) _/" and I also thing it helps give some more context towards this issue. Im unofficially titling this one the "self conscious" issue as a lot of blood sweat and fears was thrown into this issue and I hope it shows (not the fears part the other two bits). Welcome to 2020 where decades old punk fanzines control how I write

OTHER

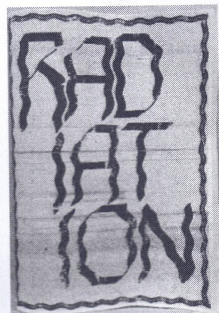
ZINES

How cool is it that zines are coming back? Granted it took a global pandemic of boredom to bring them along but I'm not complaining! I'd rather have more zines than less zines! Within the past month or so I've noticed a hug uptick in the amount of zines being pressed, here are some of my favourites that I've found/contributed too

Roxine: Here's a cool one! And its not just cool because I contributed a really crummy piece of cut and paste graphical ramblings. Roxine is a Rock Zine for the Rock Scene in Quarantine (rolls off the tongue doesn't it?). Compiled by Ciarn of Dump Punts and Smooch. it contains a mixed bag of art, interviews and other ramblings done by tons of Australian Punk mainstays coming together in quarantine to form a delightful mix of comedy and journalism. It's a fantastic insight into a bored music scene. you can get it at roxinezine.bigcartel.com



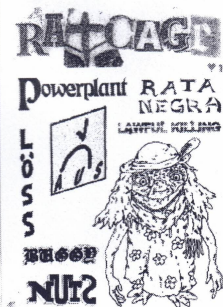
Radiation: Its hard to describe in words how much this zine means to me. Its rare to read something and feel such a profound change in the way you want to do something in life. Radiation is a zine compiled by Lena from Bloodletter, this zine compiles various conversations and interviews between likeminded non male musicians who've played a critical role in the Melbourne punk world in the last decade. The honesty and heart found through the zine is equal parts inspiring and confronting in the way it delivers the conversations between these musicians dealing with the fear and anxiety of being female in a male dominated world. I've read the zine front to back three times already and it gets my highest recommendation. You can get it at Lulus and all the money goes towards Sisters Inside



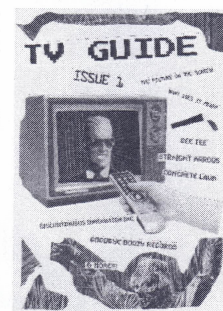
Mimetics: All the way from Italy its Mimetics! Put out by Antonio formerly of In The Shit records and currently of Squirt Shit records, this zine feels like it was ripped straight out of a 90s garage rock basement. While I admit the one year of Italian I did didn't help reading the Italian parts of the zine the English parts feature tons of snark and wit with fantastic interviews with stacks of modern garage screamers it's a rock and roll explosion! I've been contributing an article or two to this zine as well so if you want a sneak peak at the next issue of MV, why? (and you can also find it in Mimetics) you can get it at mimeticszine.bandcamp.com along with some sick tape bundles



Ratcage: ALL KILLER, NO FILLER. That's the unofficial motto I've given the newly begun Ratcage. A gorgeous xerox built dreamscape of tight and informative interviews with some of Europes finest punk and post punk powerhouses. it's the complete definition of a fanzine with intrigue and love pouring into every question and cutout
You can get it at ratcagezine.bandcamp.com



TV Guide: Done by the repairman who bought you Satanic Togas, Set Top Box, Wartmann inc and about 5000 other bandcamp dwellings, Tee Vee Guide is a lush and incredible zine. Some fantastic tight interviews combine with Ishkas INCREDIBLE artistic talent provide a guide to better punk living like no other zine around. It's a zine made by a true connoisseur of the punk art form. You can get it at where else... billiamville.com.au/



Reviews

Juicebumps-Hello Pinky! (DI, Do The Math!, Degelite, MV INC)

An album so damn good I wrote a whole separate zine about it! While ill try not to repeat myself Hello Pinky is the definitive Spank Rock album.

A creeping sense of dread over twitchy and intense riffs and slick chord tricks with ramblings of technology and cats. It's a 10/10 and is so far my favourite album of the year



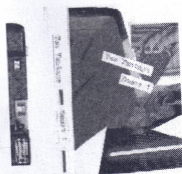
Basic Shapes-Clockwork Organs (Polak Records/Weather Vane Records)

The French punk bands long awaited debut is just as fresh and compact as you want. Over 8 tracks of wired and riff solid punk that reminds me of a looser Vintage Crop. It sounds like the soundtrack to some sort of working class man going insane and I love it



Tam Vantage-Demos 1-4 (Self Released)

The four volume demo collection by legendary Melbourne indie rocker is a fascinating insight into the mind of a bedroom dwelling pop star. Across four tapes Tam lets us into his bottomless hardrive with songs ranging from sprawling indie masterpieces to synth punk covers of AC/DC. It might feel intimidating by its sheer size but so many incredible nuggets exist on the four volumes



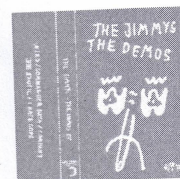
Borky!-Regular Synthbork Music (Self Released)

Ya like No Wave? You like demented music? You like sax? Well boy do I have an album for you! This album is as disgusting as it is beautiful, the Texas native over broken casio beats and pig like squeals throws any concept of beauty out a window and instead makes you feel like you've been hit with a brick



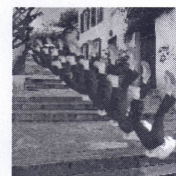
The Jimmys-The Demos (Magut Records)

HOW IS NO ONE TALKING ABOUT THIS? ITS JUST THE PERFECT COMBINATION OF PAST DUE DATE EGG WITH A FRESH SENSE OF DIGITAL FREEDOM! I JUST CANT STOP LISTENING TO THE FLANGED BEATS. YOU GOTTA LOVE IT



Daughter Bat And The Lip Stings-Quarantine For Real This Time (Self Released)

The Bat finally finishes what he started. Ok its more like he compiled all three volumes of his quarantine love songs onto one cassette but you know what I count it! Ranging from complete fear to complete infatuation with love, quarantine shows Lewis growing into his sound more and more



Big Clown-Big Clown Big Mad (Self Released)

Blistering and furious female fronted punk from Memphis. With a pure and unfiltered sense of anger over Buzzsaw guitars and intense lyrics of self doubt and fear of a society that works to fuck you over. It's the punk band to summarise 2020 in the best and most infectious way



Landlords-Don't Think You're God (self released)

Landlords is hard to describe. It feels like the lost teenage power pop garage band that never made it onto wax. Its loose and sweet in all the right ways with a sense of being offbeat and not giving a singular heck. Landlords feel like you're favourite pair of pants. Comfortable and lovable if a bit frayed around the edges.



Bananagun-The True Story Of Banangun (Anti Fade)

The true story of Bananagun feels like a triumph for anti fade and the Melbourne music scene in general. A sprawling and dense array of psychedelic beats and grooves laid out in a jam like fashion with tight percussion and wah wah guitar. Its as tight as it is loose and is as



The Faculty-Here's To Fun! (Self Released)

The Faculty return with another slice of their own brand of punk that's there to satisfy all of your needs! From scathing to bubbly with songs about Alexis Texas and long lost love, The Faculty dip in and out of various areas of punk in a lovely cohesive way that hits the spot



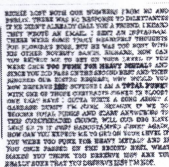
Research Reactor Corp-The Collected Finding Of Research Reactor Corp (ETT & Televised Suicide)

After countless back breaking hours of nuclear research, the research has finally been laid out in one collected document containing all previous findings and two new slices of scientifically accurate rock and roll. Even ignoring the scientific accuracies of the record its still just a fucking good weird punk album from Ishka and Billys brain



ISS-Too Punk For Heavy Metal (Total Punk)

As the Total Punk hand stamped 7 inch era comes to the end, ISS send off the label with a brutal takedown of everything it stands for continuously insulting Richie over a stolen Dead Kennedys baseline. If that isn't a way to end something I don't know what it. Too Punk For Heavy Metal like all ISS is way greater than the sum of its parts. Its equally funny and brutal



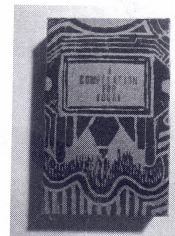
Goldie Dawn-Goldie Dawn (Drunken Sailor)

This is as sweet as a chupa chup! Goldie Dawns 4 tracks feel right at place in a 1978 basement, the band have a tight and unrelenting grasp on melody and memorability that they use to slip into the deepest corner of your brain to live in repeating the same tales of forgone love and crime. It hasn't left my head for months and it sure as hell won't leave yours



Various-A Compilation For Edgar(Wild Animal Records)

Remember live music? Remember socialising? I don't but apparently bands used to play live and sometimes the sound person would record them and they've all been collected for this charity tape. An incredible document of some of todays best punk bands stage presence and energy for what seems like a time long ago. Plus hearing Cereal Killer completely break down on stage is incredible



Moth-Machine Nation (Marthouse Records)

Darcy has been dropping hints and demos for Moth for the past couple of years but Machine Nation is Moth running at full capacity. Songs of technological invasion combined with synth and guitar lines that are out of this world over Darcy's signature drumming skills. Machine Nation makes you want to dance in the strangest ways



Barcelona-Residuos Del Ultrasonido (La Vida Es Un Mus Discos)

This is the angriest hardcore record of the year, Barcelona deliver a signature brand of sludgy and energetic hardcore over the most bitter vocals you've heard in your damn life son. Barcelona are the best hardcore discovery of my 2020

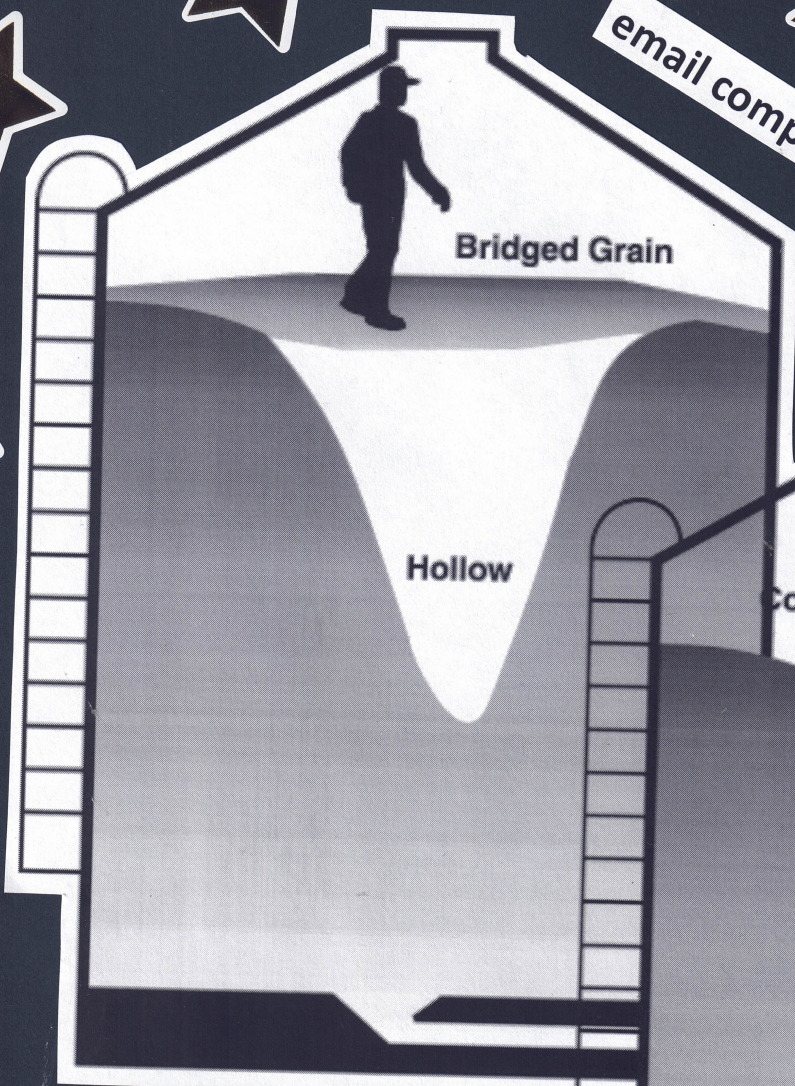


Olde Boi And The Sounds In His Head-S/T (Goodbye Boozy Digital)

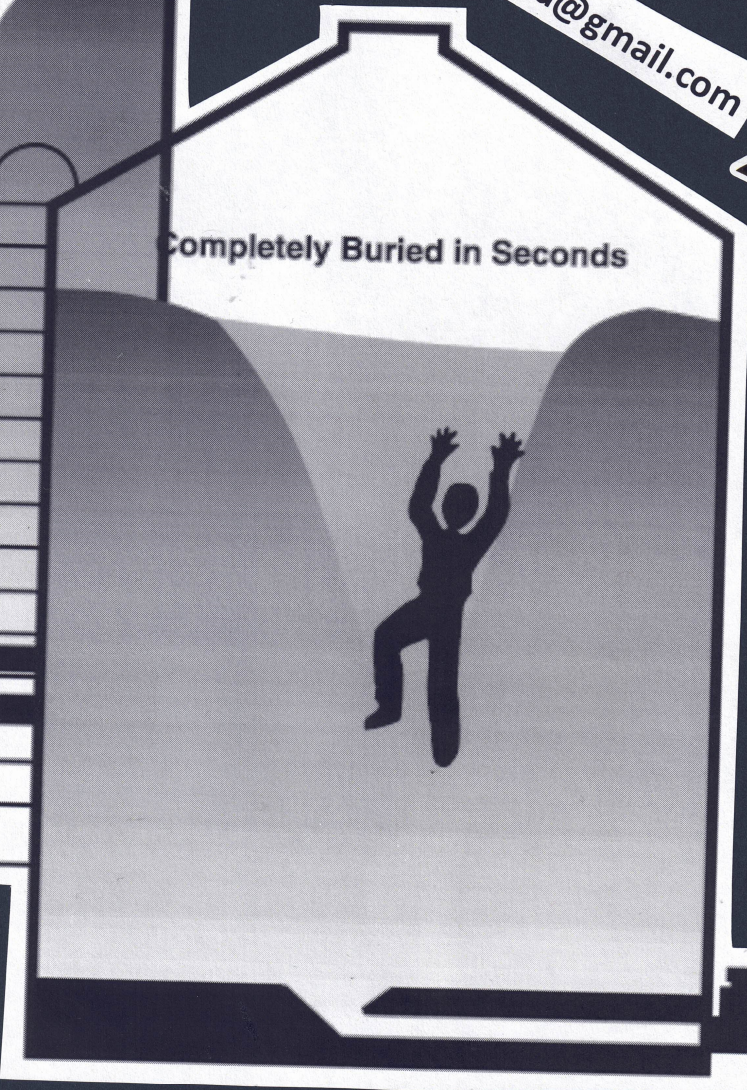
As legendary Italian label Goodbye Boozy jumps into the twentieth century and goes digital it continues its legacy of exposing incredible punk by bringing us sir Olde Boi. The whole tape feels like a love letter to Goodbye Boozys legacy with snappy bass lines and fuzzy and warm guitars. For fans of Garage Dwellers



Send your music to billy.g.twyford@gmail.com



email complaints to billy.g.twyford@gmail.com



billiamville.com.au

FIRST

RUN

/50

COLLECTOR

\$CUM

This zine was made by Billiam